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CARMEN

OPERA IN FOUR ACTS.

WITH ENGLISH AND ITALIAN WORDS.

MUSIC COMPOSED BY

GEORGES BIZET.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK: C. H. DITSON & CO.
CHICAGO: LYON & HEALY.
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CARMEN.

ARGUMENT.

JOSE, a Brigadier of Dragoons at Seville, is waiting the arrival of MICHAELA, a peasant girl, with a letter and purse from his mother. A band of girls arrive at the Cigar Factory opposite, and CARMEN, the prettiest and most coquettish, throws him her bouquet. JOSE falls distractedly in love. A quarrel ensues among the girls in the factory. CARMEN, declared the assailant, is ordered to prison. She fascinates the luckless Brigadier till he connives at her escape, and is himself placed under arrest for it. CARMEN returns to her wandering gypsy life, and tempts JOSE, who meets her outside the walls, to desert. He refuses; but quarrelling with his superior officer about CARMEN, is forced to join the smugglers. CARMEN's love grows cold. ESCAMILLO, the popular Toreador, woes her, while the jealous JOSE departs to visit his dying mother. CARMEN is faithless. She goes with ESCAMILLO to the bull-fight at Seville. Jose pursues her; and, frantic at her desertion and avowed affection for ESCAMILLO, stabs her to the heart.

DRAMATIS PERSONÆ.

DON JOSE	*A Brigadier.*
ESCAMILLO	*A Toreador.*
IL DANCAIRO, IL REMENDADO	*Smugglers.*
ZUNIGA	*A Captain.*
MORALES	*A Brigadier.*
MICHAELA	*A Peasant Girl.*
FRASQUITA, MERCEDES	*Gipsies, friends of* CARMEN.
CARMEN	*A Cigarette Girl, afterwards a Gypsy.*

An Inkeeper, Guide, Officers, Dragoons, Lads, Cigar Girls, Gipsies, Smugglers, &c.

THE SCENE IS IN SPAIN, ABOUT 1820.

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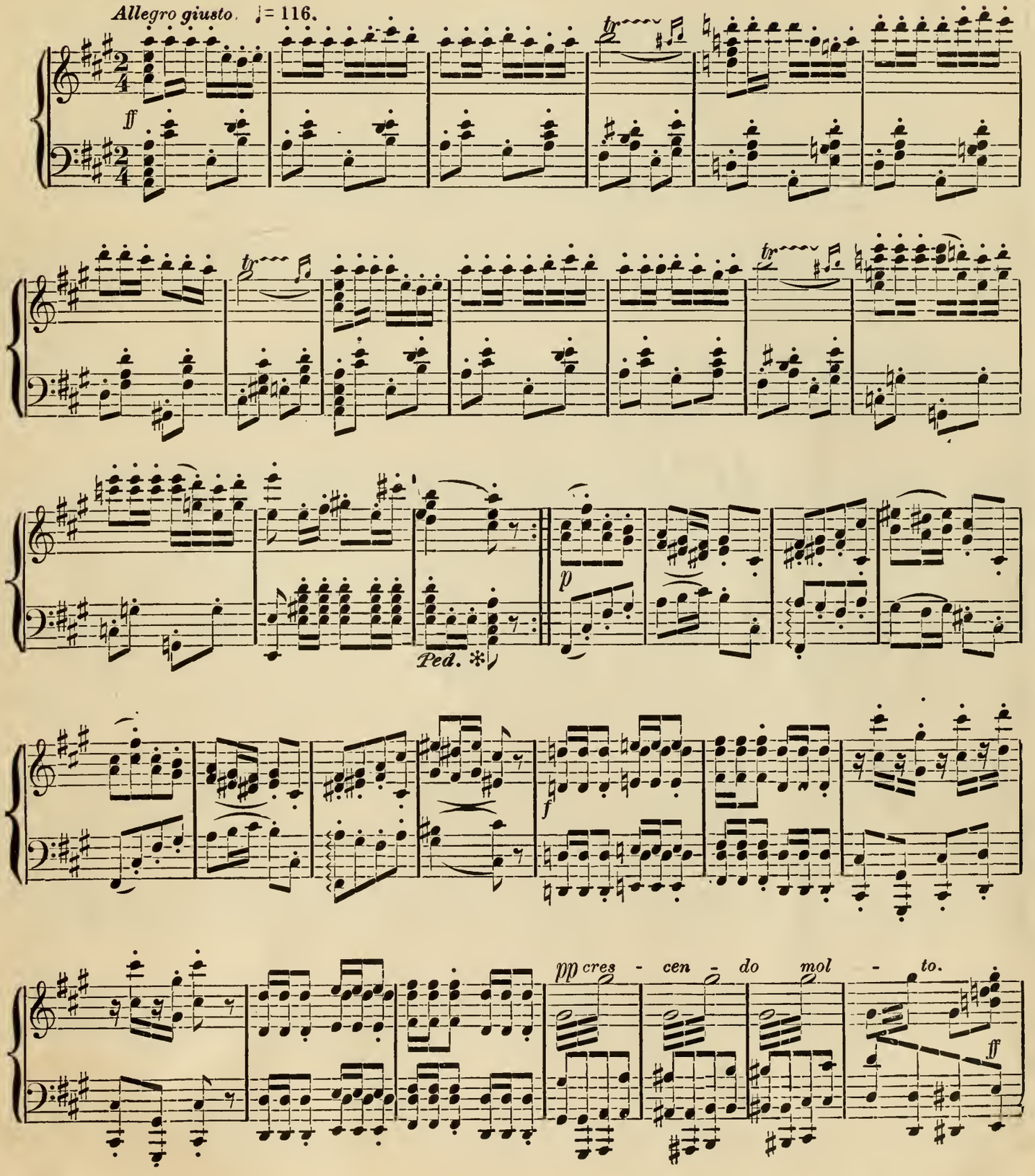
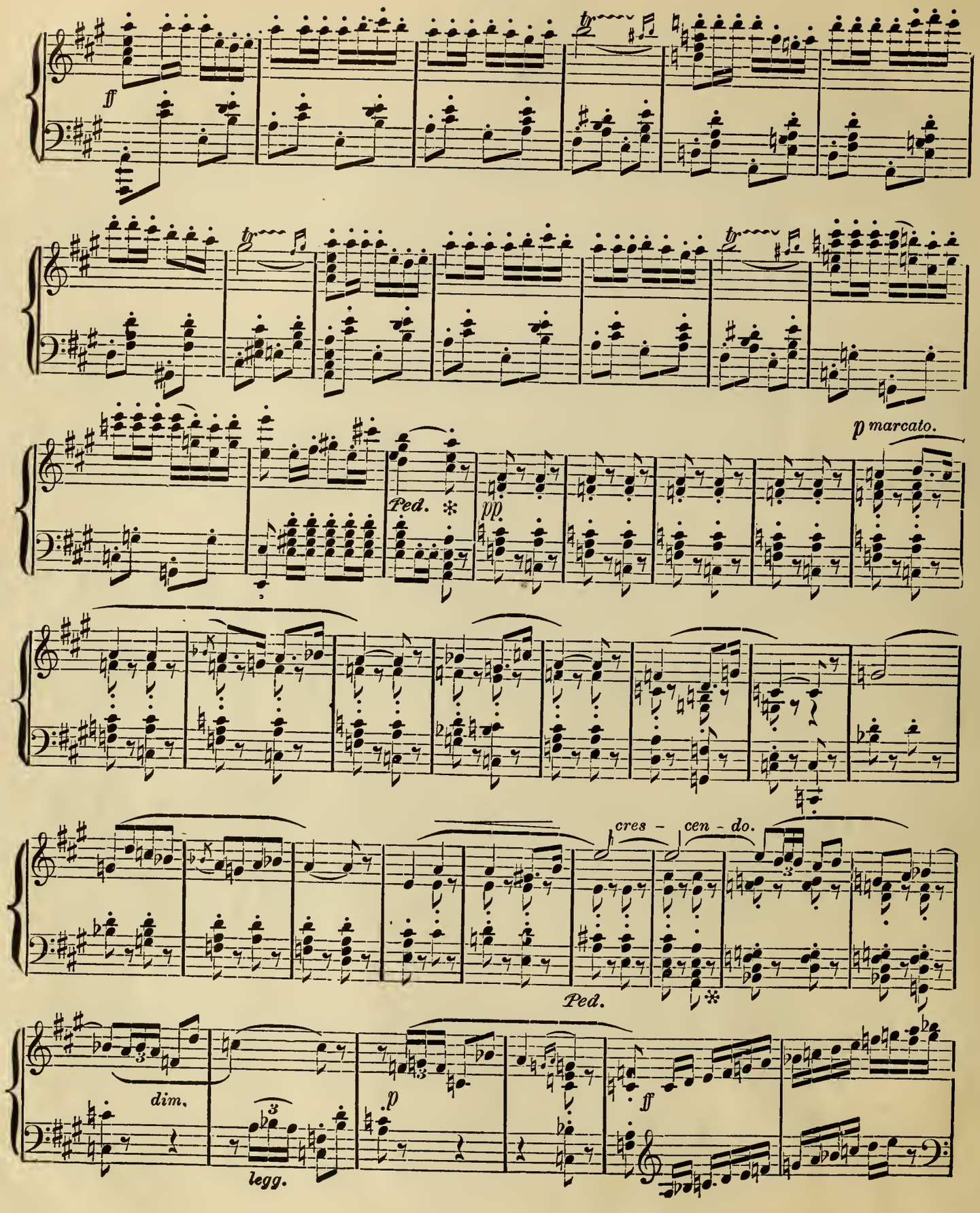
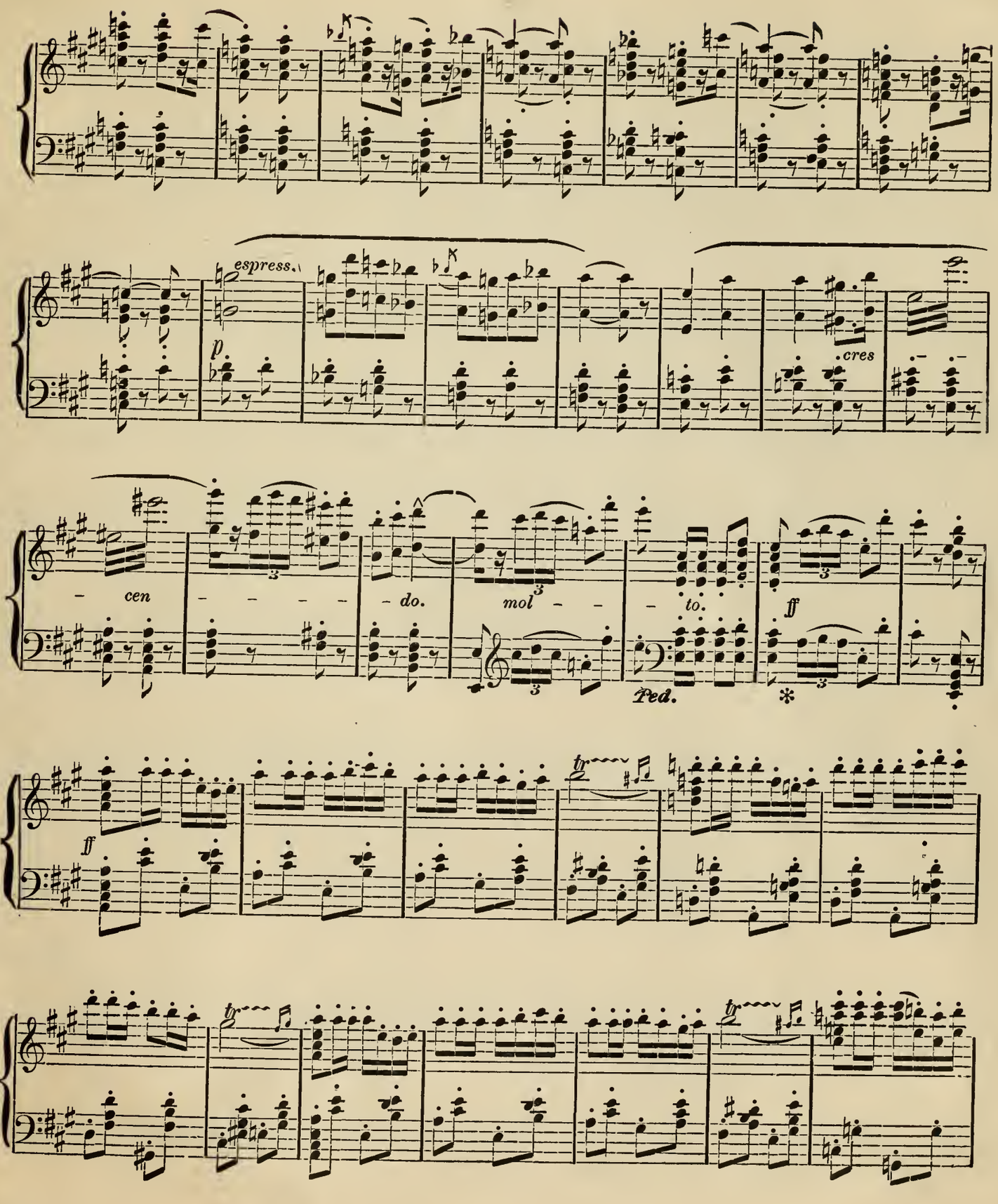
CARMEN.

No. 1. PRELUDE.

Allegro giusto. ♩= 116.




ff
tr
tr
tr
p marcato.
Ped.
pp.
cres - cen - do.
Ped.
dim.
legg.
p
ff

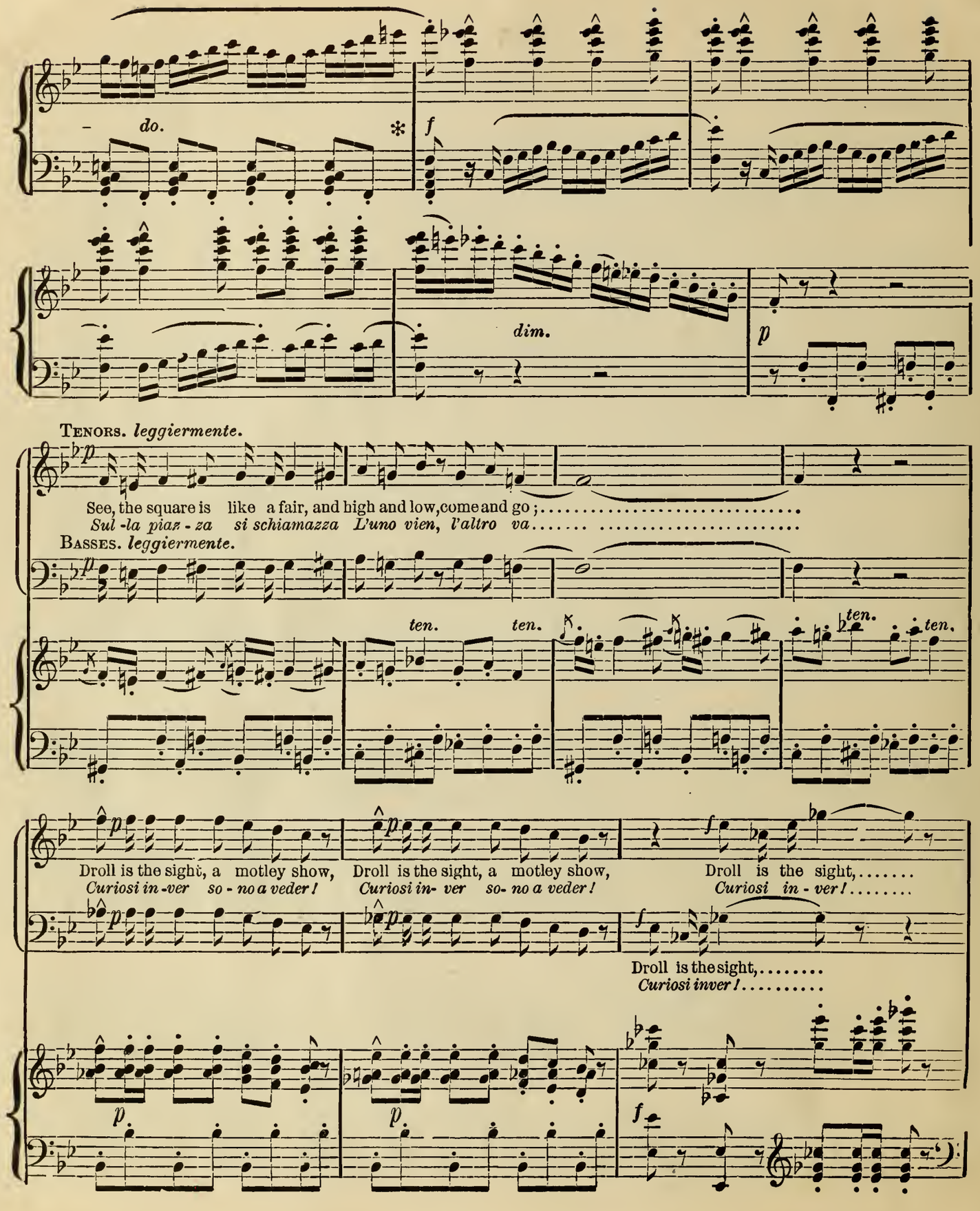

espress.
p
cres
cen
do.
mol
to.
ff
Ped.
ff
tr
tr
tr

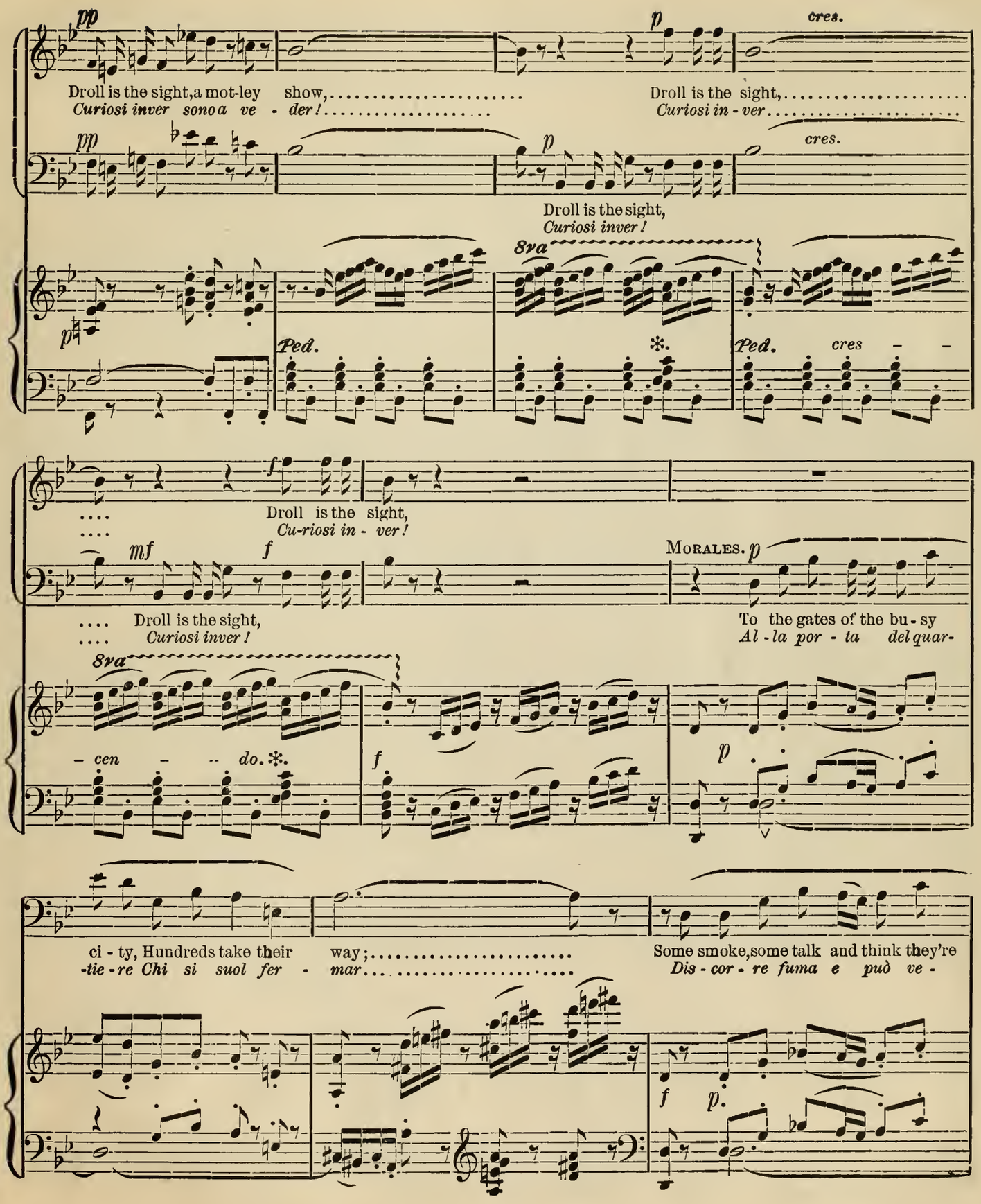
piu f
Ped.
Andante moderato. ♩= 58.
ff
espressivo
Ped.
tutta forza.
dim.
p
mp
cres - cen - do.
mol - to.
Silence.
fff

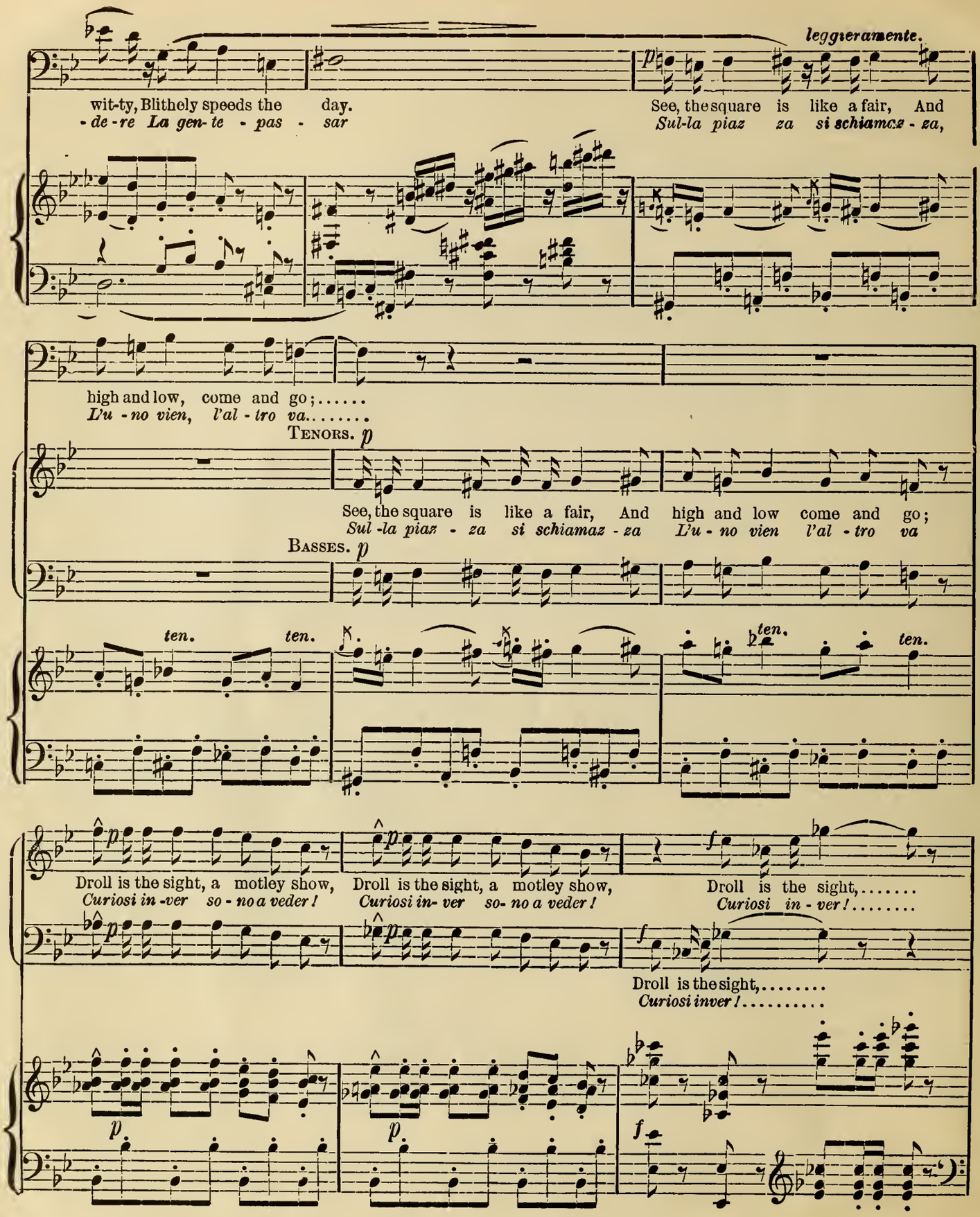
ACT I.

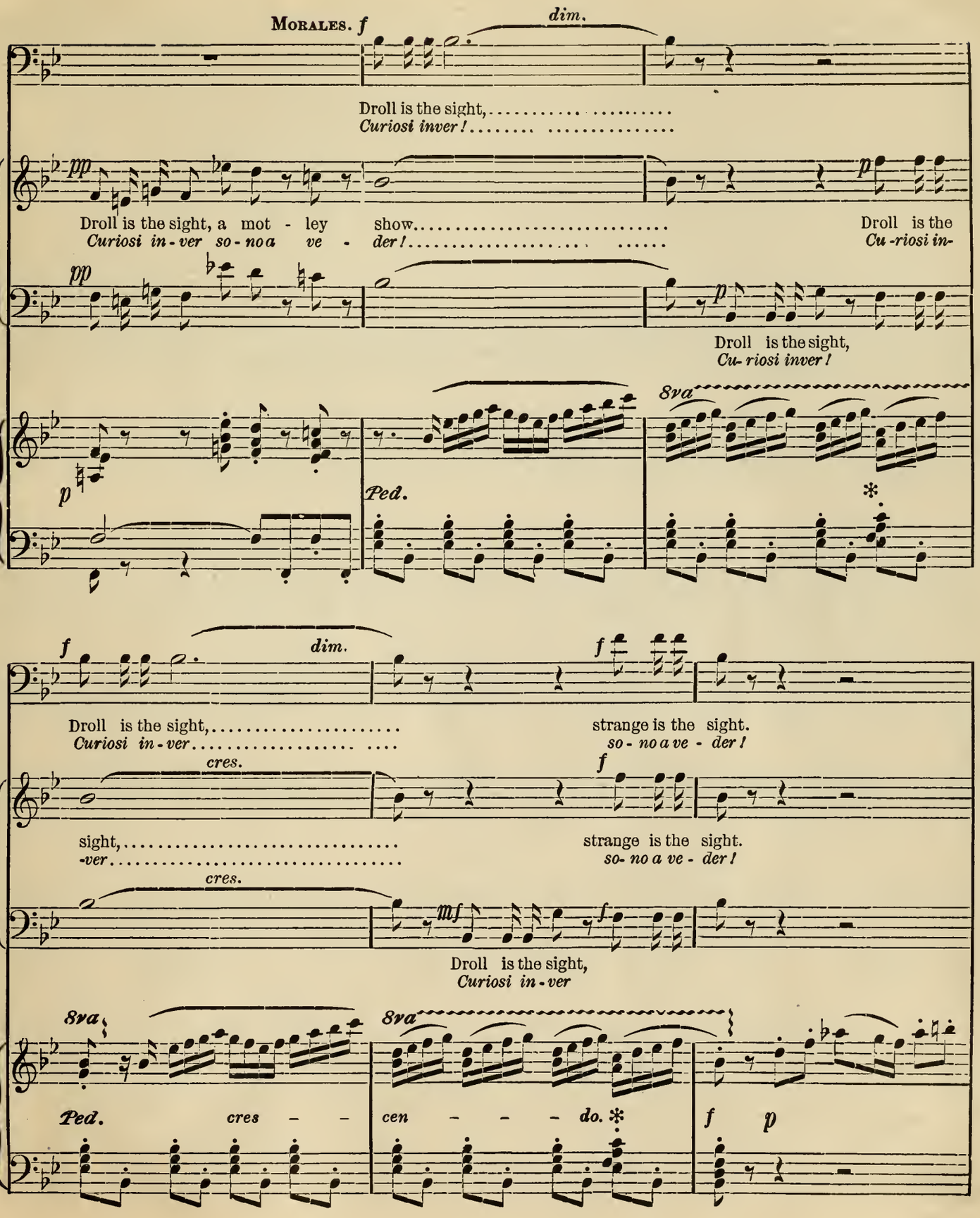
No. 2. SCENA AND CHORUS.

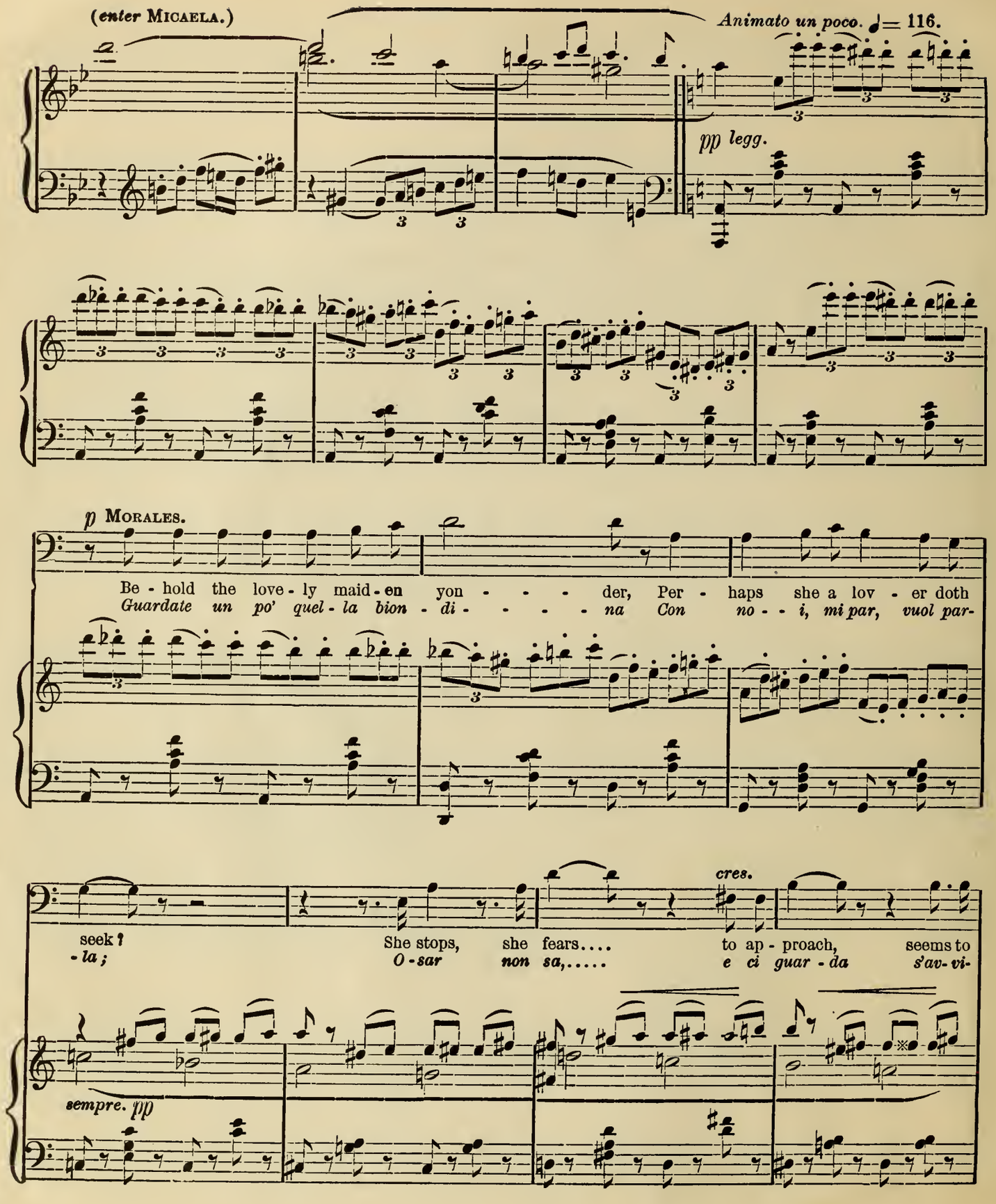
SCENE.—*A square in Seville. On the right, the door of a cigar factory; on the left, a military guard-house; at the back a bridge. At the rising of the curtain,* MORALES *and soldiers are discovered, watching the crowds of people who pass to and fro. Amongst them is* MICAELA, *who looks anxiously at the soldiers.*


do.
f
dim.
p
TENORS. leggiermente.
See, the square is like a fair, and high and low, come and go;
Sul-la piaz-za si schiamazza L'uno vien, l'altro va
BASSES. leggiermente.
ten.
ten.
ten.
ten.
Droll is the sight, a motley show,
Curiosi in-ver so-no a veder!
Droll is the sight, a motley show,
Curiosi in-ver so-no a veder!
Droll is the sight,
Curiosi in-ver!
Droll is the sight,
Curiosi inver!

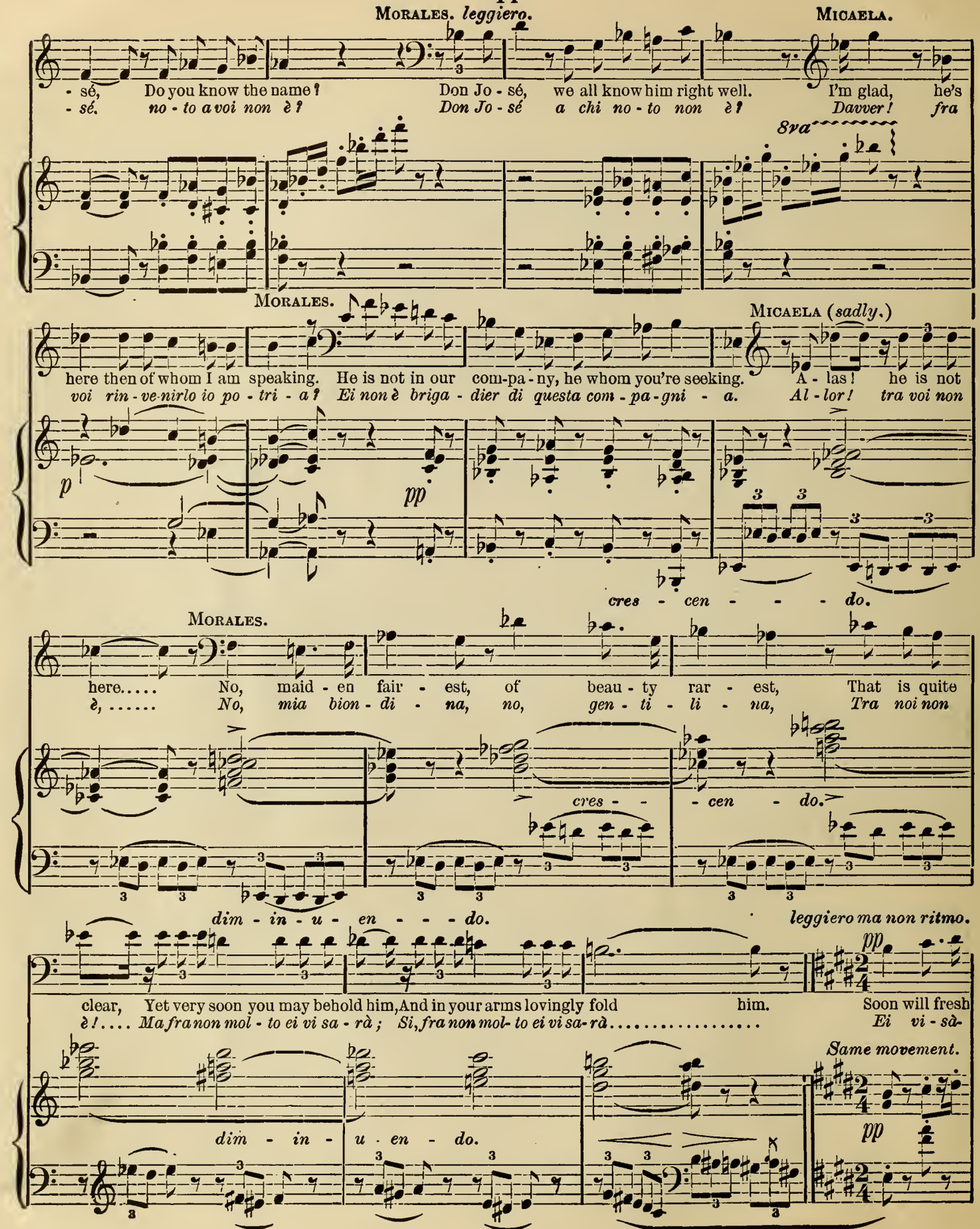

pp
Droll is the sight, a mot-ley show,
Curiosi inver sono a ve - der!
p
cres.
Droll is the sight,
Curiosi in - ver
Droll is the sight,
Curiosi inver!
8va
Ped.
cres – –
f
Droll is the sight,
Cu-riosi in - ver!
mf
Droll is the sight,
Curiosi inver!
MORALES. p
To the gates of the bu - sy
Al - la por - ta del quar-
– cen – – do.
ci - ty, Hundreds take their way;
-tie - re Chi si suol fer - mar
Some smoke, some talk and think they're
Dis - cor - re fuma e può ve -

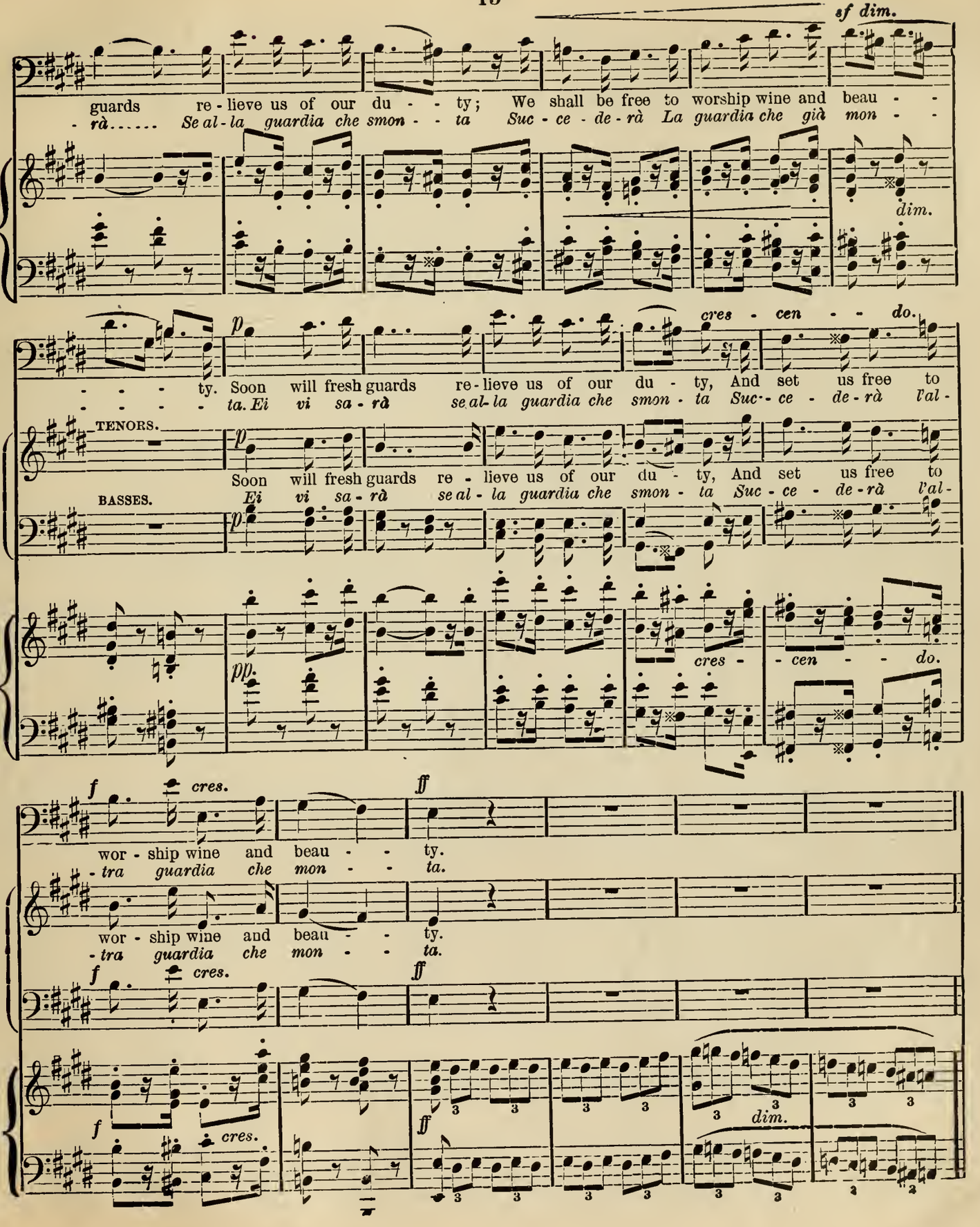

leggieramente.
wit-ty, Blithely speeds the day.
-de-re La gen-te - pas - sar
See, the square is like a fair, And
Sul-la piaz za si schiamez-za,
high and low, come and go;.....
L'u-no vien, l'al-tro va.....
Tenors. p
See, the square is like a fair, And high and low come and go;
Sul-la piaz - za si schiamaz-za L'u-no vien l'al-tro va
Basses. p
ten. ten. ten. ten.
Droll is the sight, a motley show,
Curiosi in-ver so-no a veder!
Droll is the sight, a motley show,
Curiosi in-ver so-no a veder!
Droll is the sight,.....
Curiosi in-ver!.....
Droll is the sight,.....
Curiosi inver!.....

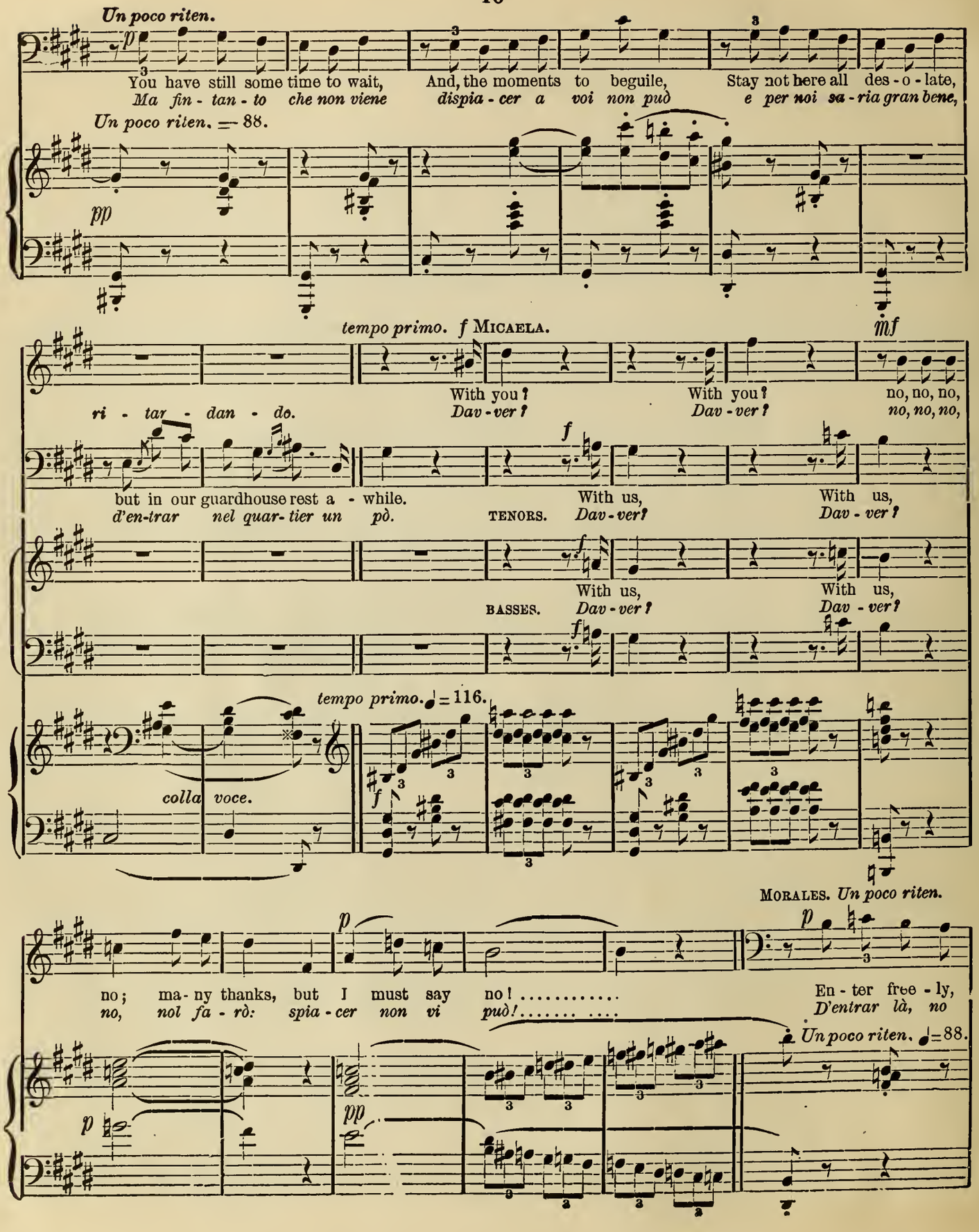

Morales. f
dim.
Droll is the sight,
Curiosi inver!
pp
Droll is the sight, a mot - ley show
Curiosi in-ver so-no a ve - der!
Droll is the
Cu-riosi in-
p
Droll is the sight,
Cu-riosi inver!
8va
Ped.
f
dim.
Droll is the sight,
Curiosi in-ver
strange is the sight.
so-no a ve-der!
cres.
sight,
-ver
mf
Droll is the sight,
Curiosi in-ver
8va
Ped.
cres - - -
cen - - - - do.
f
p

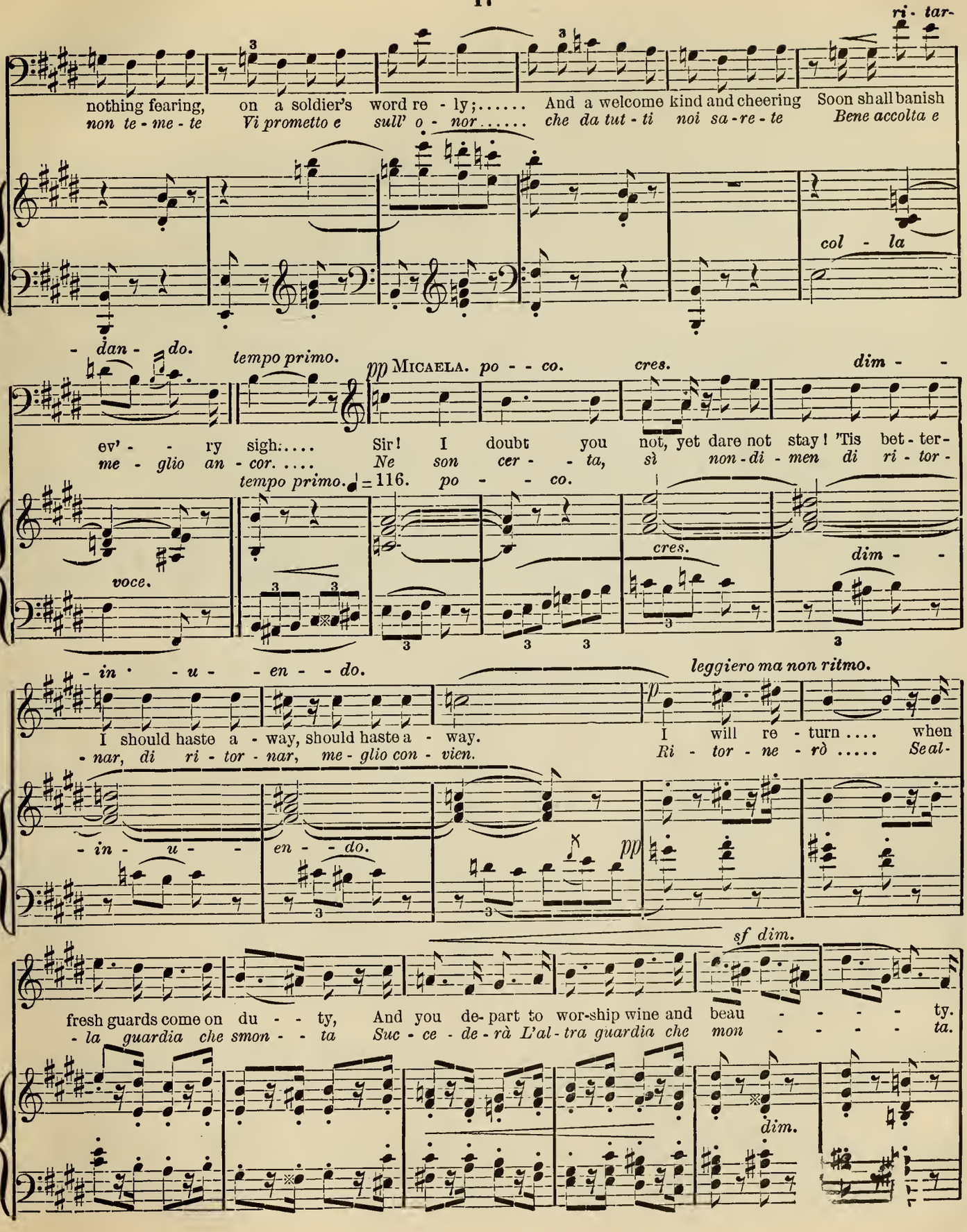

(enter MICAELA.)
Animato un poco. ♩= 116.
pp legg.
p MORALES.
Be - hold the love - ly maid - en yon - - - - der, Per - haps she a lov - er doth
Guardate un po' quel - la bion - di - - - - - na Con no - - i, mi par, vuol par-
cres.
seek ? She stops, she fears.... to ap - proach, seems to
- la ; O - sar non sa,..... e ci guar - da s'av- vi-
sempre. pp

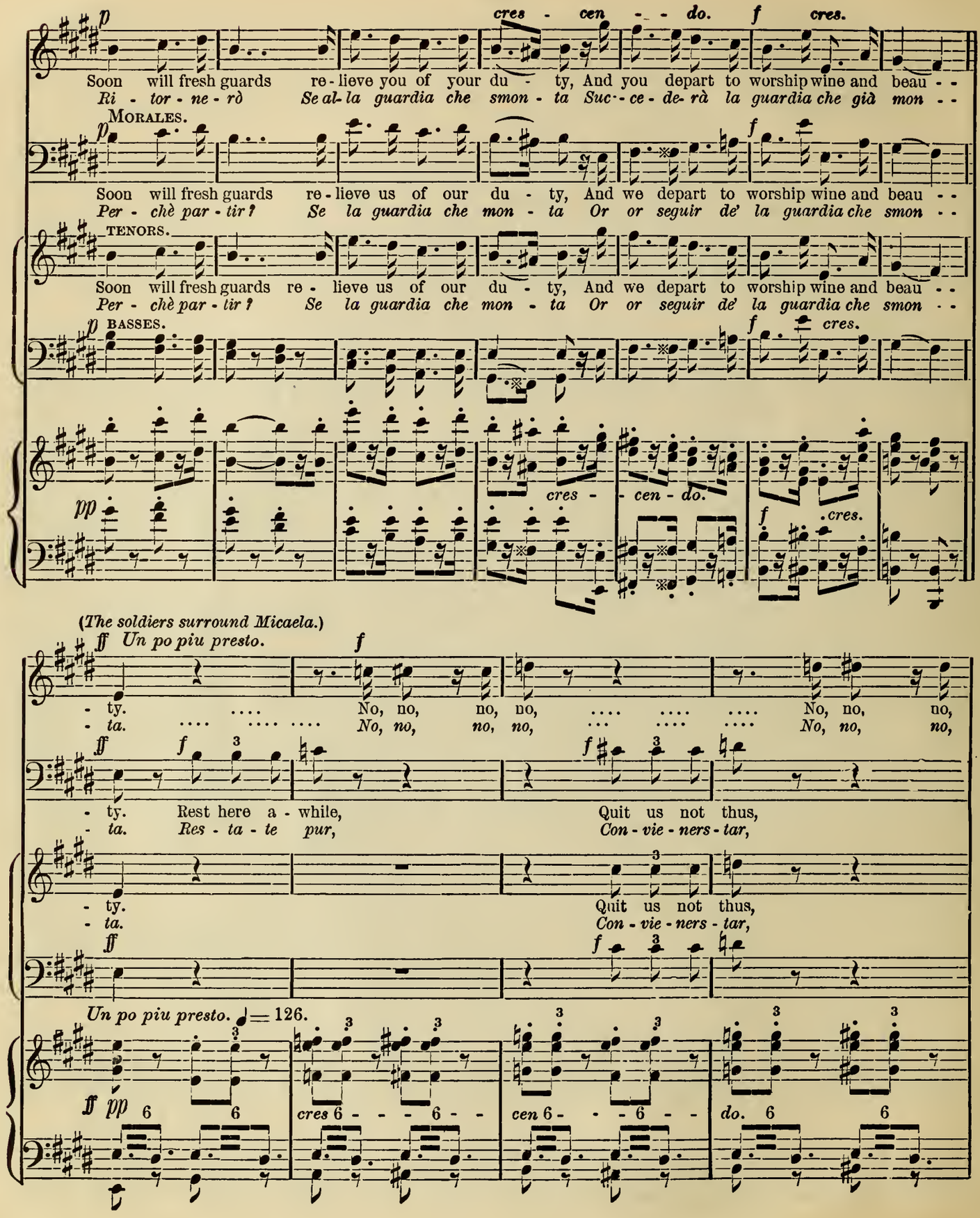
pon - - der.
- ci - - na.
TENORS.
f
En - courage, then, the maid to speak.
Noi la dobbiam in - cor - rag - giar.
BASSES.
f
cres - cen - - - - - do.
f
pp
(Gallantly.) p
Whom seek you, fair - est maid - en?
Che mai cercate o bel - la?
p MICAELA (with simplicity.)
Whom? I seek a Bri - ga -
Chi? io cer - - co un bri-ga-
p
pp
mf MORALES (earnestly.)
- dier. Bri - ga - dier! I'm here!
- dier. So - no quà Son quà
MICAELA.
No, 'tis not you, Sir, whom I seek, 'Tis Don Jo -
Non sie - te voi; il mio s'ap - pel - - la Don Jo -
p


Morales. leggiero.
Micaela.
- sé, Do you know the name?
- sé. no - to a voi non è?
Don Jo - sé, we all know him right well.
Don Jo - sé a chi no - to non è?
I'm glad, he's
Davver! fra
8va
Morales.
Micaela (sadly.)
here then of whom I am speaking. He is not in our com-pa-ny, he whom you're seeking.
voi rin - ve-nirlo io po - tri - a? Ei non è briga - dier di questa com - pa-gni - a.
A - las! he is not
Al - lor! tra voi non
p
pp
cres - cen - - - do.
Morales.
here..... No, maid - en fair - est, of beau - ty rar - est, That is quite
è, ... No, mia bion - di - na, no, gen - ti - li - na, Tra noi non
cres - - cen - do.
dim - in - u - en - - - do.
leggiero ma non ritmo.
pp
clear, Yet very soon you may behold him, And in your arms lovingly fold him. Soon will fresh
è!.... Ma fra non mol - to ei vi sa - rà; Si, fra non mol- to ei vi sa-rà..... Ei vi - sà-
Same movement.
dim - in - u - en - do.
pp

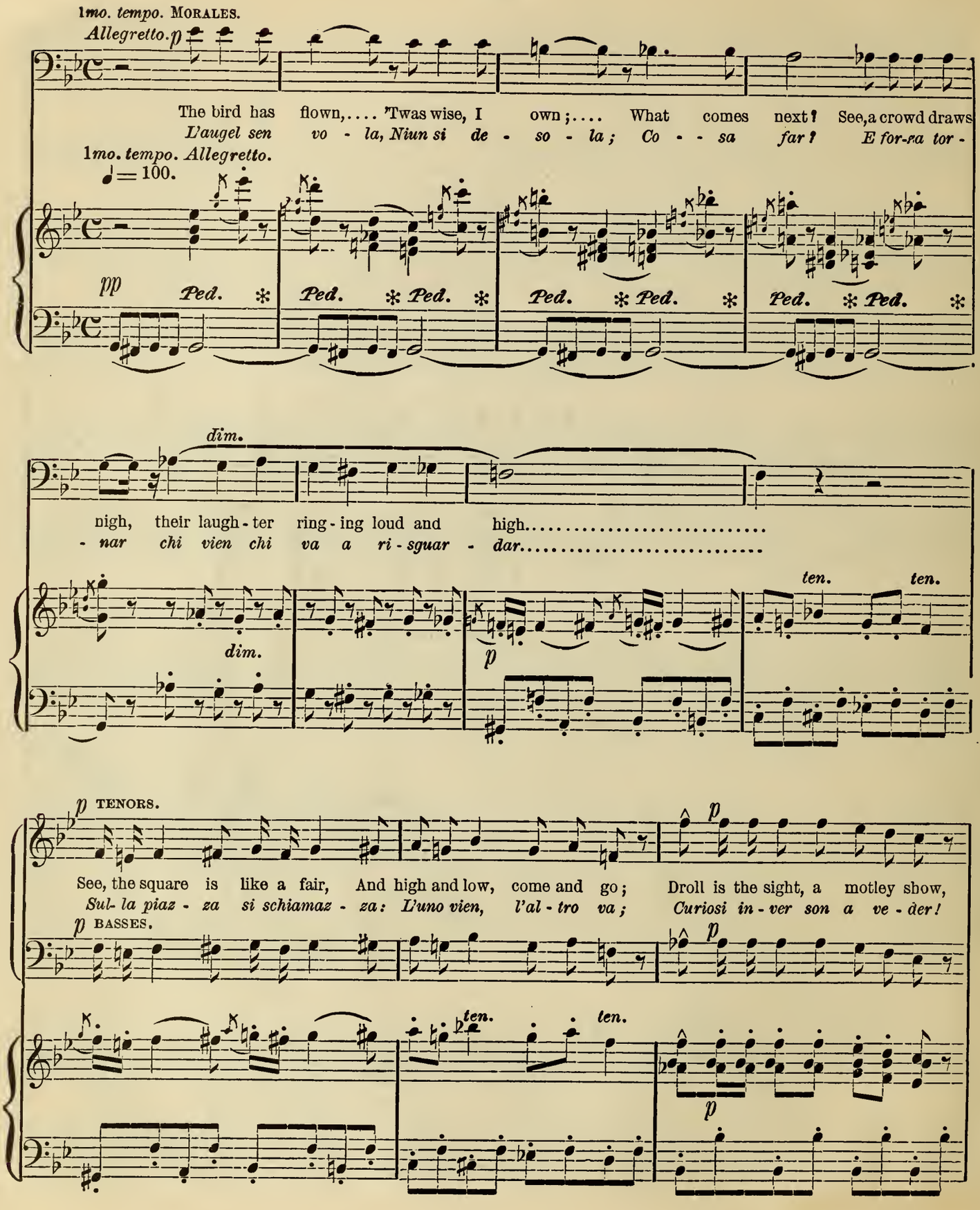

sf dim.
guards re - lieve us of our du - - ty; We shall be free to worship wine and beau - -
- rà..... Se al - la guardia che smon - - ta Suc - ce - de - rà La guardia che già mon - -
dim.
p
cres - cen - - do.
- - - - ty. Soon will fresh guards re - lieve us of our du - ty, And set us free to
- - - - - ta. Ei vi sa - rà se al - la guardia che smon - ta Suc - ce - de - rà l'al -
TENORS.
p
Soon will fresh guards re - lieve us of our du - ty, And set us free to
BASSES.
Ei vi sa - rà se al - la guardia che smon - ta Suc - ce - de - rà l'al -
pp.
cres - - cen - - do.
f cres.
ff
wor - ship wine and beau - - ty.
- tra guardia che mon - - ta.
wor - ship wine and beau - - ty.
- tra guardia che mon - - ta.
f cres.
ff
f cres.
ff
dim.

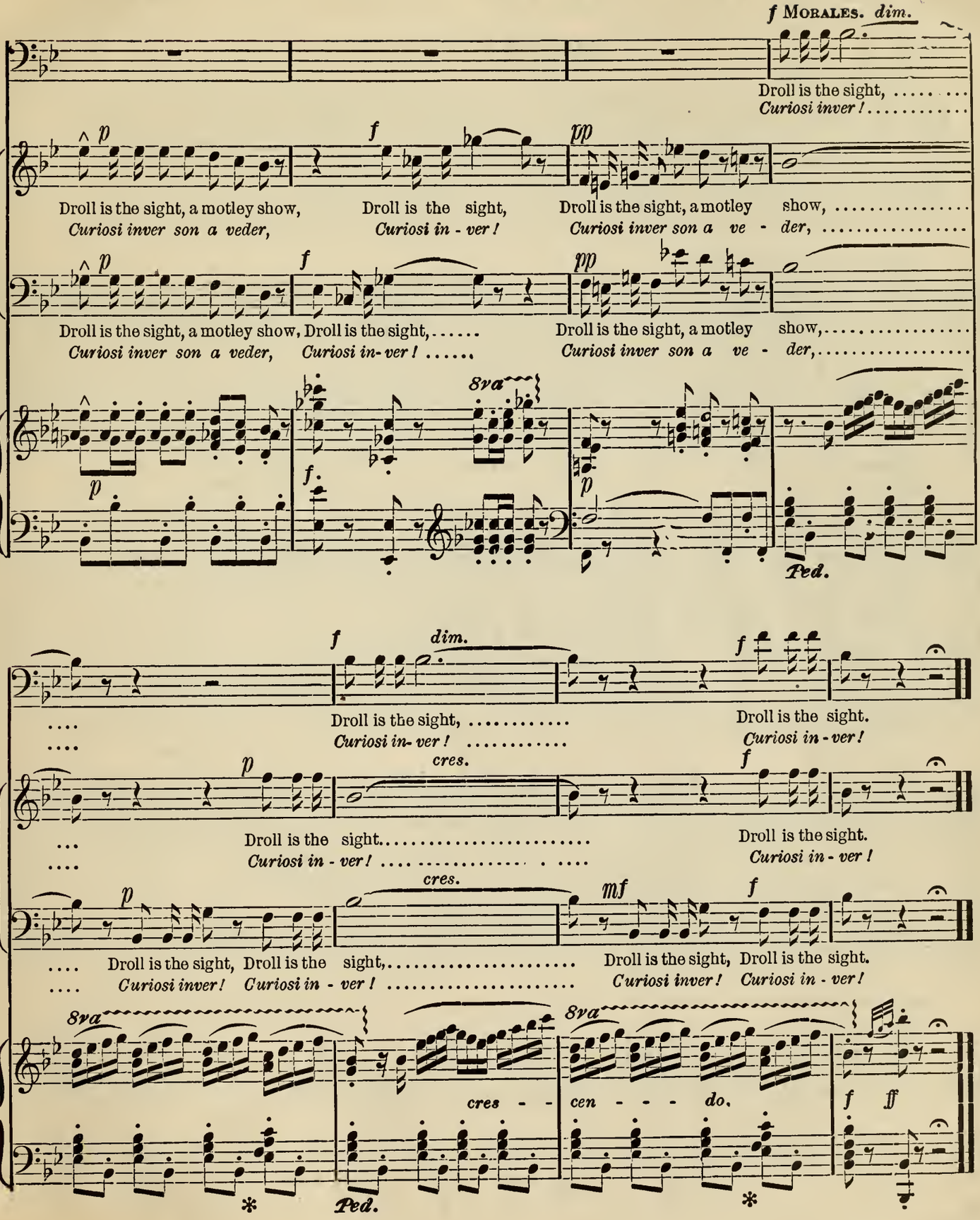

Un poco riten.
You have still some time to wait, And, the moments to beguile, Stay not here all des - o - late,
Ma fin - tan - to che non viene dispia - cer a voi non può e per noi sa - ria gran bene,
Un poco riten. = 88.
tempo primo. f MICAELA.
mf
ri - tar - dan - do.
With you? With you? no, no, no,
Dav - ver? Dav - ver? no, no, no,
but in our guardhouse rest a - while.
d'en-trar nel quar-tier un pò.
TENORS. With us, Dav - ver? With us, Dav - ver?
BASSES. With us, Dav - ver? With us, Dav - ver?
tempo primo. ♩= 116.
colla voce.
MORALES. Un poco riten.
no; ma - ny thanks, but I must say no! .....
no, nol fa - rò: spia - cer non vi può! ....
En - ter free - ly,
D'entrar là, no
Un poco riten. ♩=88.


ri - tar-
nothing fearing, on a soldier's word re - ly;..... And a welcome kind and cheering Soon shall banish
non te - me - te Vi prometto e sull' o - nor..... che da tut - ti noi sa-re - te Bene accolta e
col - la
- dan - do.
tempo primo.
pp MICAELA. po - - co. cres. dim - -
ev' - - ry sigh:.... Sir! I doubt you not, yet dare not stay! 'Tis bet - ter-
me - glio an - cor. .... Ne son cer - - ta, sì non-di - men di ri - tor -
tempo primo. ♩ = 116. po - - co.
cres. dim - -
voce.
- in · - u - - en - - do.
leggiero ma non ritmo.
I should haste a - way, should haste a - way. I will re - turn .... when
- nar, di ri - tor - nar, me - glio con - vien. Ri - tor - ne - rò ..... Seal -
- in - u - en - - do.
pp
sf dim.
fresh guards come on du - - ty, And you de-part to wor-ship wine and beau - - - - - ty.
- la guardia che smon - - ta Suc - ce - de-rà L'al - tra guardia che mon - - - - - ta.
dim.


cres - cen - do. f cres.
Soon will fresh guards re-lieve you of your du - ty, And you depart to worship wine and beau - -
Ri - tor - ne - rò Se al-la guardia che smon - ta Suc - ce - de-rà la guardia che già mon - -
MORALES.
Soon will fresh guards re-lieve us of our du - ty, And we depart to worship wine and beau - -
Per - chè par - tir? Se la guardia che mon - ta Or or seguir de' la guardia che smon - -
TENORS.
Soon will fresh guards re - lieve us of our du - ty, And we depart to worship wine and beau - -
Per - chè par - tir? Se la guardia che mon - ta Or or seguir de' la guardia che smon - -
BASSES.
cres - cen - do.
cres.
(The soldiers surround Micaela.)
Un po piu presto.
- ty. No, no, no, no, No, no, no,
- ta. No, no, no, no, No, no, no,
- ty. Rest here a - while, Quit us not thus,
- ta. Res - ta - te pur, Con - vie - ners - tar,
- ty. Quit us not thus,
- ta. Con - vie - ners - tar,
Un po piu presto. ♩ = 126.
cres cen do.

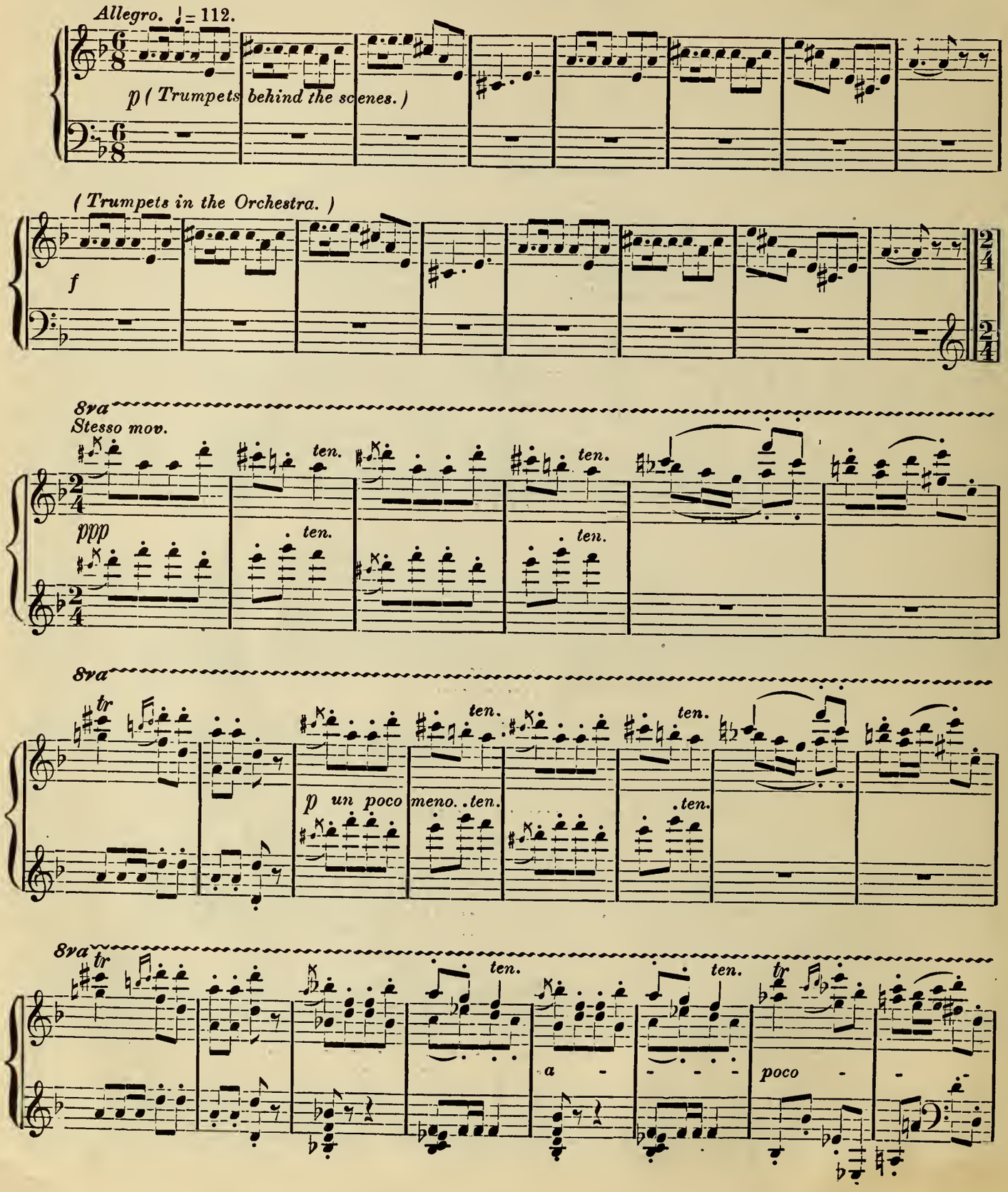
no, no, no, no, no, no, no, ma-ny thanks,
no! no! no! no! no! no! vi-a men-vo
Rest here a-while, rest here a-while, Rest here a - while, rest here a - while.
convien restar, convien restar, con-vien res - tar, con-vien res - tar.
Rest here a-while, rest here a-while, Rest here a - while, rest here a - while.
convien restar, convien restar, con-vien res - tar, con-vien res - tar.
f
cres - - -
cen - - -
do.
ff
(MICAELA runs off.)
no, no, no, no, no!.....
ad-dio vi ro - rò!.....
ff
tr
dim. molto.
p
f
mf
p
pp

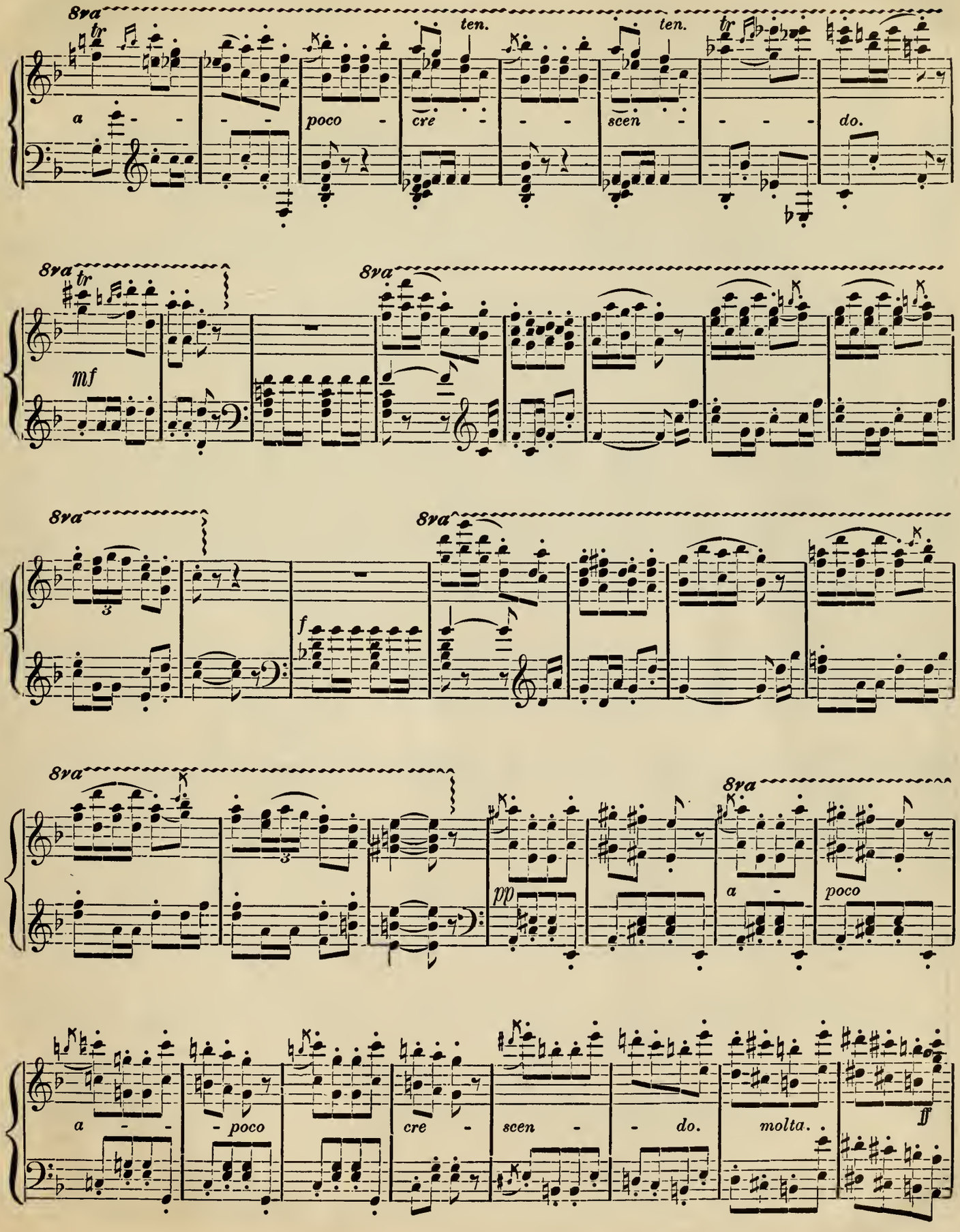

1mo. tempo. MORALES.
Allegretto. p
The bird has flown,.... 'Twas wise, I own;.... What comes next? See, a crowd draws
L'augel sen vo - la, Niun si de - so - la; Co - - sa far? E for-za tor -
1mo. tempo. Allegretto.
♩ = 100.
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
dim.
nigh, their laugh - ter ring - ing loud and high.....
- nar chi vien chi va a ri - sguar - dar.....
dim.
p
ten. ten.
p TENORS.
See, the square is like a fair, And high and low, come and go; Droll is the sight, a motley show,
Sul- la piaz - za si schiamaz - za: L'uno vien, l'al - tro va; Curiosi in - ver son a ve - der!
p BASSES.
p
ten. ten.
p

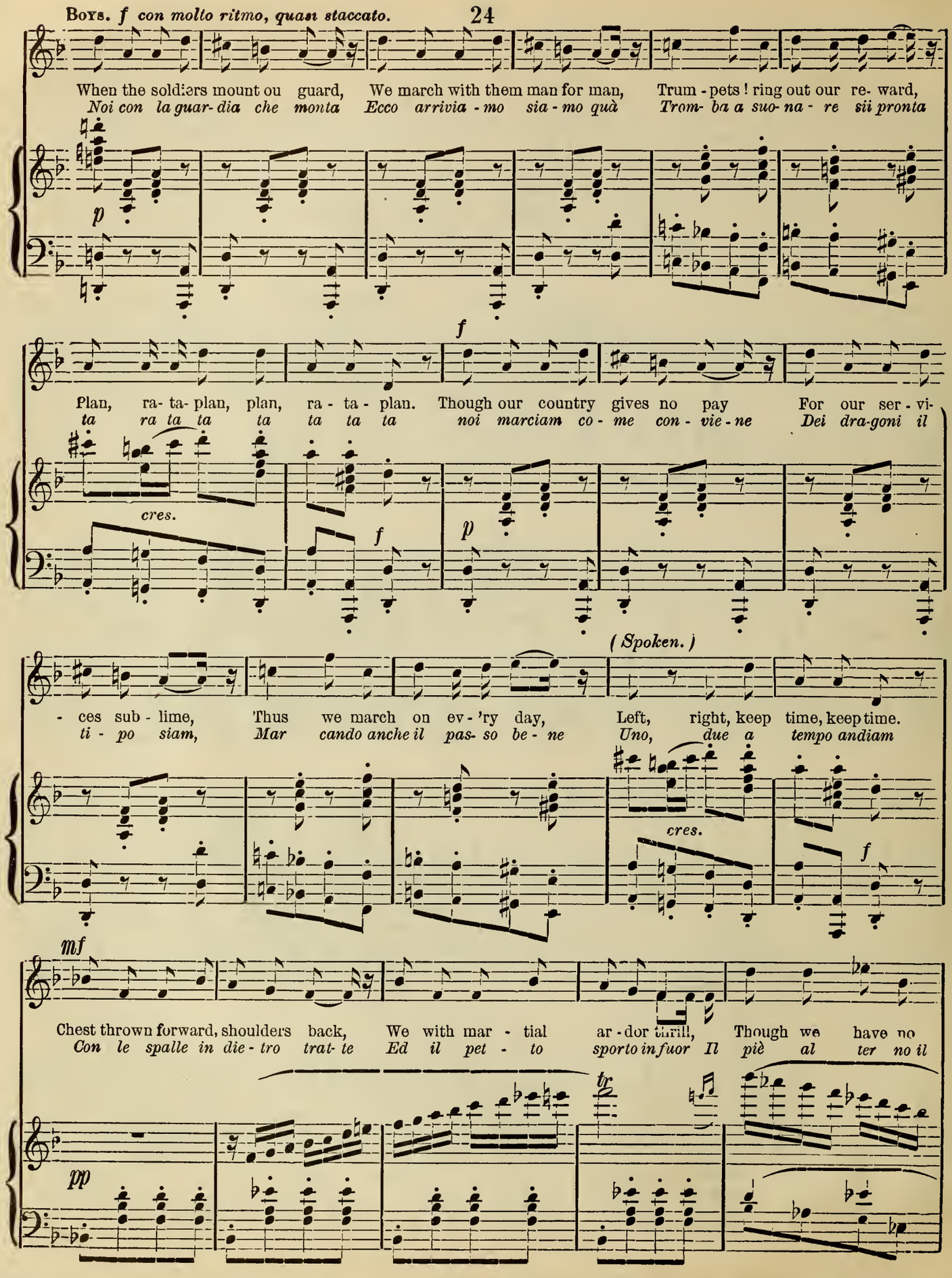

f MORALES. dim.
Droll is the sight, ...
Curiosi inver! .....
p
Droll is the sight, a motley show,
Curiosi inver son a veder,
f
Droll is the sight,
Curiosi in - ver!
pp
Droll is the sight, a motley show, ...
Curiosi inver son a ve - der, ...
8va
Ped.
dim.
Droll is the sight, ...
Curiosi in- ver! .....
Droll is the sight.
Curiosi in - ver!
cres.
Droll is the sight.....
Curiosi in - ver! .....
Droll is the sight.
Curiosi in - ver!
mf
Droll is the sight, Droll is the sight,.....
Curiosi inver! Curiosi in - ver! .....
Droll is the sight, Droll is the sight.
Curiosi inver! Curiosi in - ver!
cres - - cen - - - do.
ff
Ped.

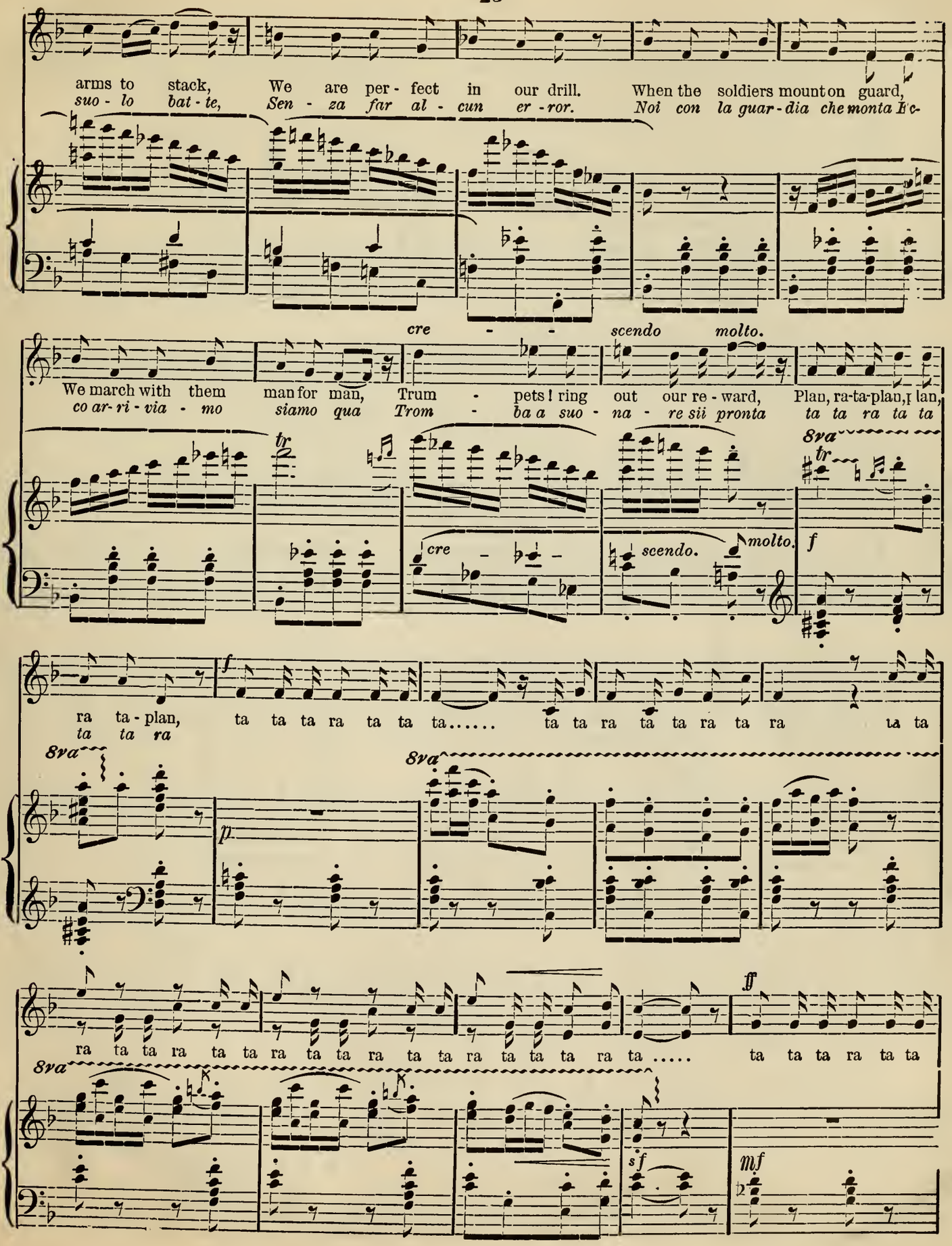
WHEN THE SOLDIERS MOUNT ON GUARD.

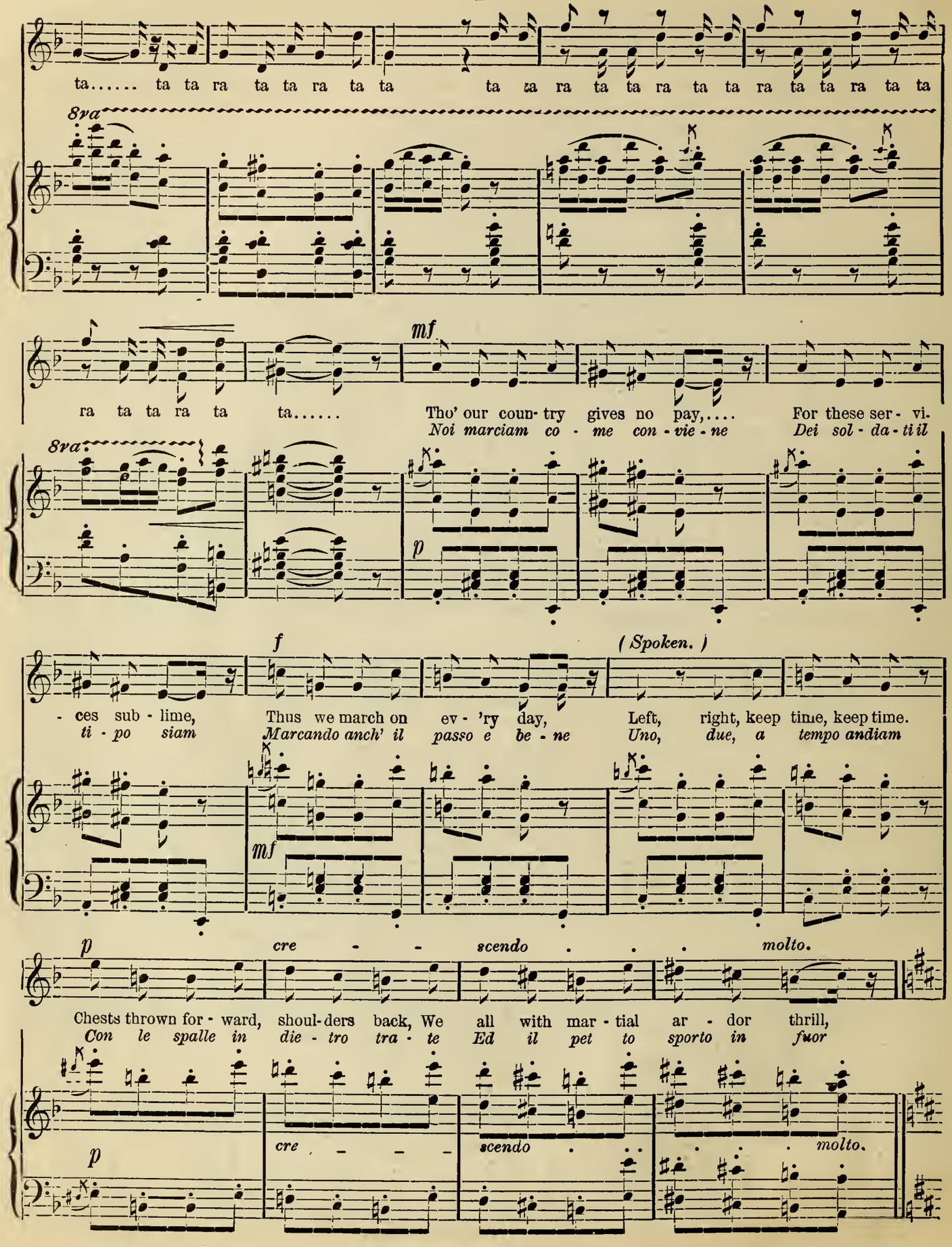
No. 3. CHORUS OF BOYS.

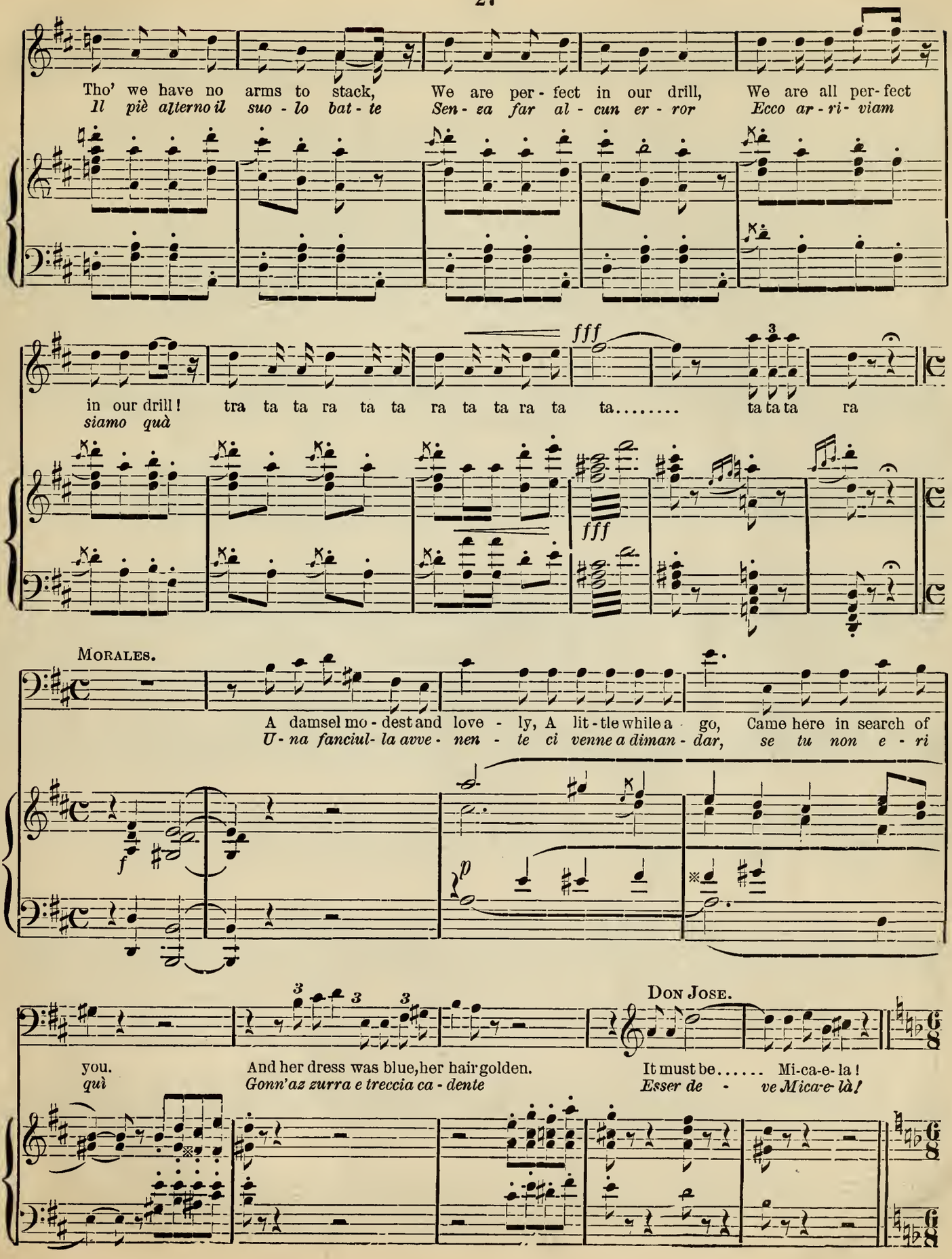


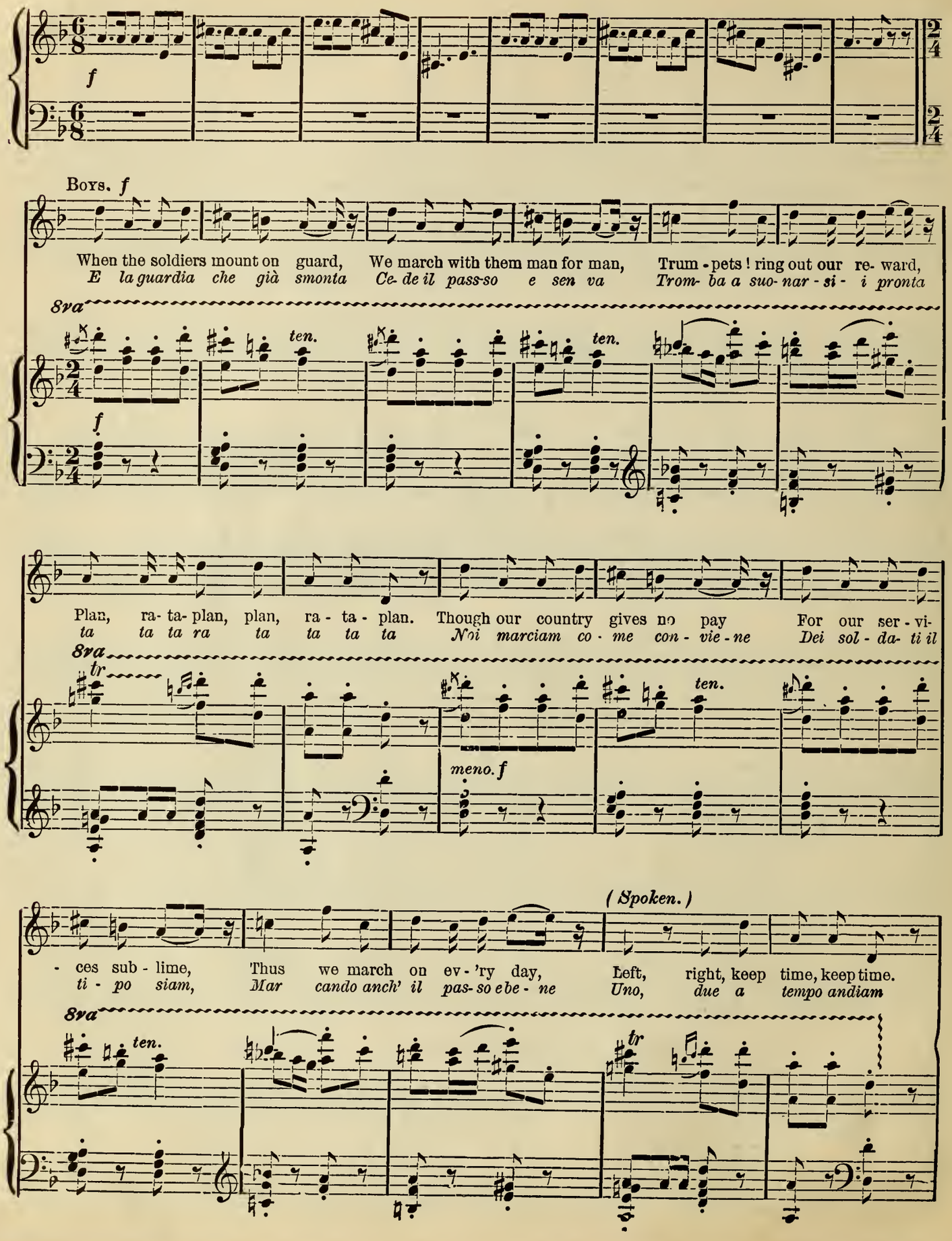

8va
tr
ten.
a
poco
cre
scen
do.
mf
f
pp
molta.
ff

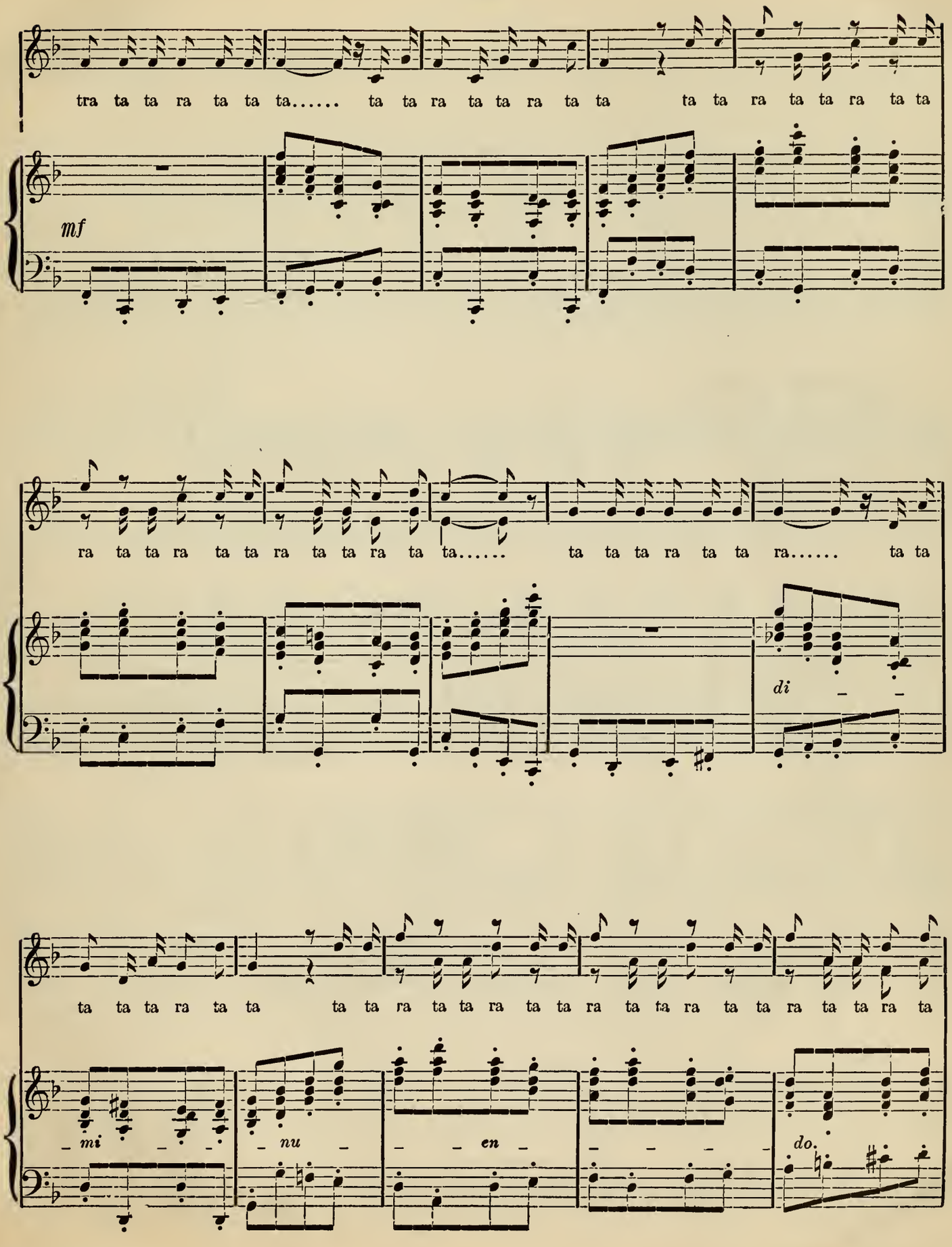

Boys. f con molto ritmo, quasi staccato.
When the soldiers mount ou guard, We march with them man for man, Trum - pets ! ring out our re- ward,
Noi con la guar- dia che monta Ecco arrivia - mo sia - mo quà Trom- ba a suo- na - re sii pronta
p
f
Plan, ra- ta- plan, plan, ra - ta - plan. Though our country gives no pay For our ser - vi-
ta ra ta ta ta ta ta ta noi marciam co - me con - vie - ne Dei dra-goni il
cres.
f
p
(Spoken.)
- ces sub - lime, Thus we march on ev - 'ry day, Left, right, keep time, keep time.
ti - po siam, Mar cando anche il pas- so be - ne Uno, due a tempo andiam
cres.
f
mf
Chest thrown forward, shoulders back, We with mar - tial ar - dor thrill, Though we have no
Con le spalle in die - tro trat- te Ed il pet - to sporto in fuor Il piè al ter no il
tr
pp

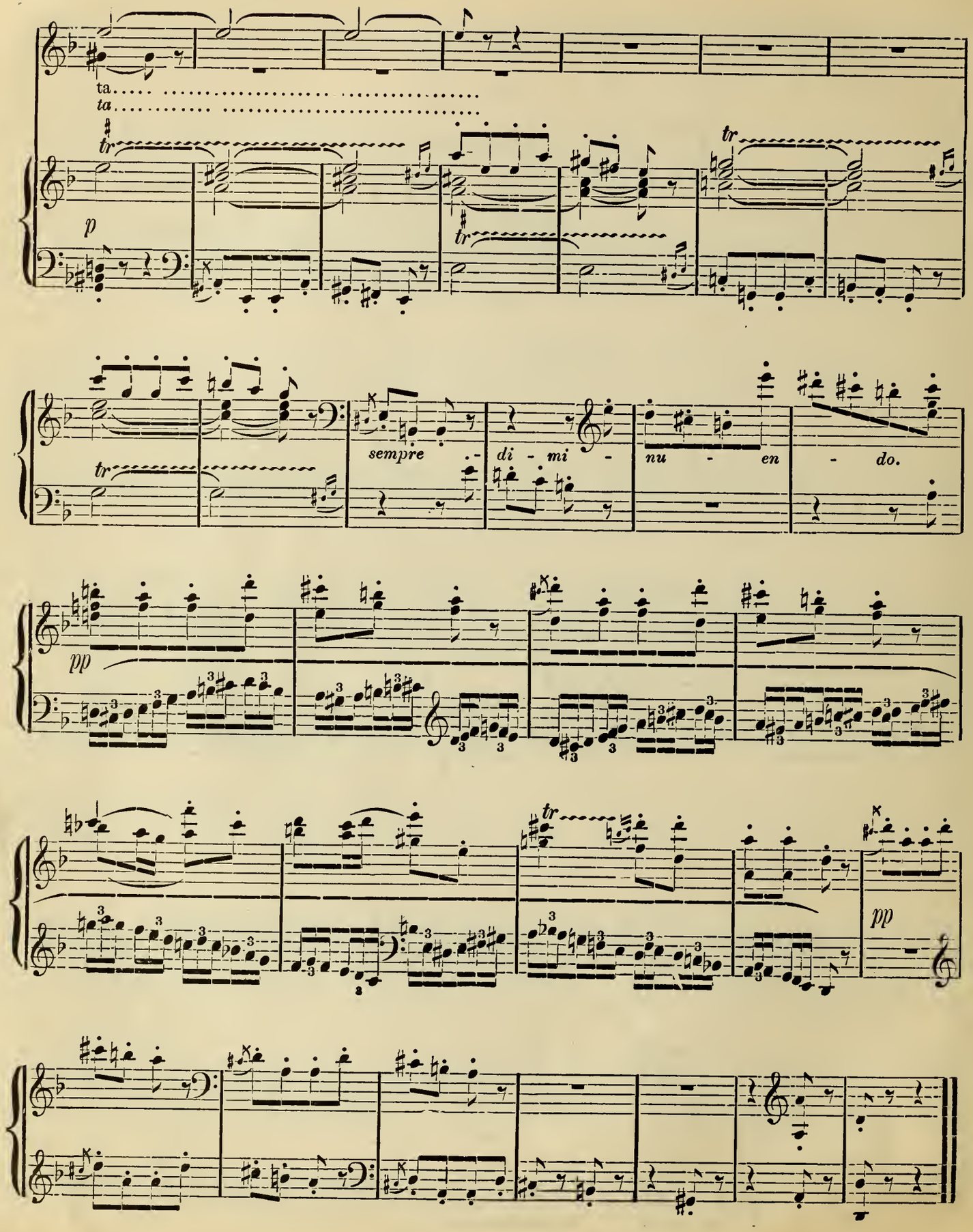

arms to stack, We are per - fect in our drill. When the soldiers mount on guard,
suo - lo bat - te, Sen - za far al - cun er - ror. Noi con la guar - dia che monta Fc-
cre - - scendo molto.
We march with them man for man, Trum - pets! ring out our re - ward, Plan, ra-ta-plan, lan,
co ar - ri - via - mo siamo qua Trom - ba a suo - na - re sii pronta ta ta ra ta ta
8va
tr
cre - scendo. molto.
f
ra ta - plan, ta ta ta ra ta ta ta..... ta ta ra ta ta ra ta ra ta ta
ta ta ra
8va
8va
p
ff
ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta ra ta ..... ta ta ta ra ta ta
8va
sf
mf


ta..... ta ta ra ta ta ra ta ta ta ta ra ta ta ra ta ta ra ta ta ra ta ta
8va
ra ta ta ra ta ta.....
mf
Tho' our coun- try gives no pay,.... For these ser- vi.
Noi marciam co - me con - vie - ne Dei sol - da - ti il
8va
p
f
(Spoken.)
- ces sub - lime, Thus we march on ev - 'ry day, Left, right, keep time, keep time.
ti - po siam Marcando anch' il passo e be - ne Uno, due, a tempo andiam
mf
p
cre - - scendo . . . molto.
Chests thrown for - ward, shoul-ders back, We all with mar - tial ar - dor thrill,
Con le spalle in die - tro tra - te Ed il pet to sporto in fuor
p
cre - - - scendo . . . . molto.


Tho' we have no arms to stack, We are per-fect in our drill, We are all per-fect
Il piè alterno il suo-lo bat-te Sen-za far al-cun er-ror Ecco ar-ri-viam
in our drill! tra ta ta ra ta ta ra ta ta ra ta ta..... ta ta ta ra
siamo quà
fff
fff
MORALES.
A damsel mo-dest and love-ly, A lit-tle while a-go, Came here in search of
U-na fanciul-la avve-nen-te ci venne a diman-dar, se tu non e-ri
f
p
DON JOSE.
you. And her dress was blue, her hair golden. It must be..... Mi-ca-e-la!
quì Gonn'az zurra e treccia ca-dente Esser de-ve Mica-e-là!


f
Boys. f
When the soldiers mount on guard, We march with them man for man, Trum - pets ! ring out our re- ward,
E la guardia che già smonta Ce- de il pass-so e sen va Trom- ba a suo- nar - si - i pronta
8va
ten.
ten.
f
Plan, ra- ta- plan, plan, ra - ta - plan. Though our country gives no pay For our ser - vi-
ta ta ta ra ta ta ta ta Noi marciam co - me con - vie - ne Dei sol - da- ti il
8va
tr
ten.
meno. f
(Spoken.)
- ces sub - lime, Thus we march on ev - 'ry day, Left, right, keep time, keep time.
ti - po siam, Mar candoanch' il pas- so e be - ne Uno, due a tempo andiam
8va
ten.
tr


tra ta ta ra ta ta ta..... ta ta ra ta ta ra ta ta ta ta ra ta ta ra ta ta
mf
ra ta ta ra ta ta ra ta ta ra ta ta..... ta ta ta ra ta ta ra..... ta ta
di
ta ta ta ra ta ta ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta
mi
nu
en
do.


ta
ta
tr
p
sempre
di - mi -
nu - en - do.
pp
pp

No. 3a. RECITATIVE.

MORALES (*recit*). A damsel, modest and lovely, a little while ago came here in search of you; and her dress was blue, her hair golden. JOSE (*aside*). It must be Micaela.

Moderato. ZUNIGA.

Is yon build - ing the fac - to - ry at which young girls are employ'd at ci - garette
E ben là che sen - van in quel gran ca-so - lar al la - vo - ro le si - ga

Moderato.

f

DON JOSE.

mak-ing? It is, Cap-tain, 'tis there! a reck - less crew are they, Whom you short-ly will
-ri - ere? Sì, là, mio ca - pi - tan e vi pos - so accer - tar, che non v'hanno di

mf

ZUNIGA.

see thro' yonder gate come swarming.
lor ra - gaz-ze più leg - gie - re,

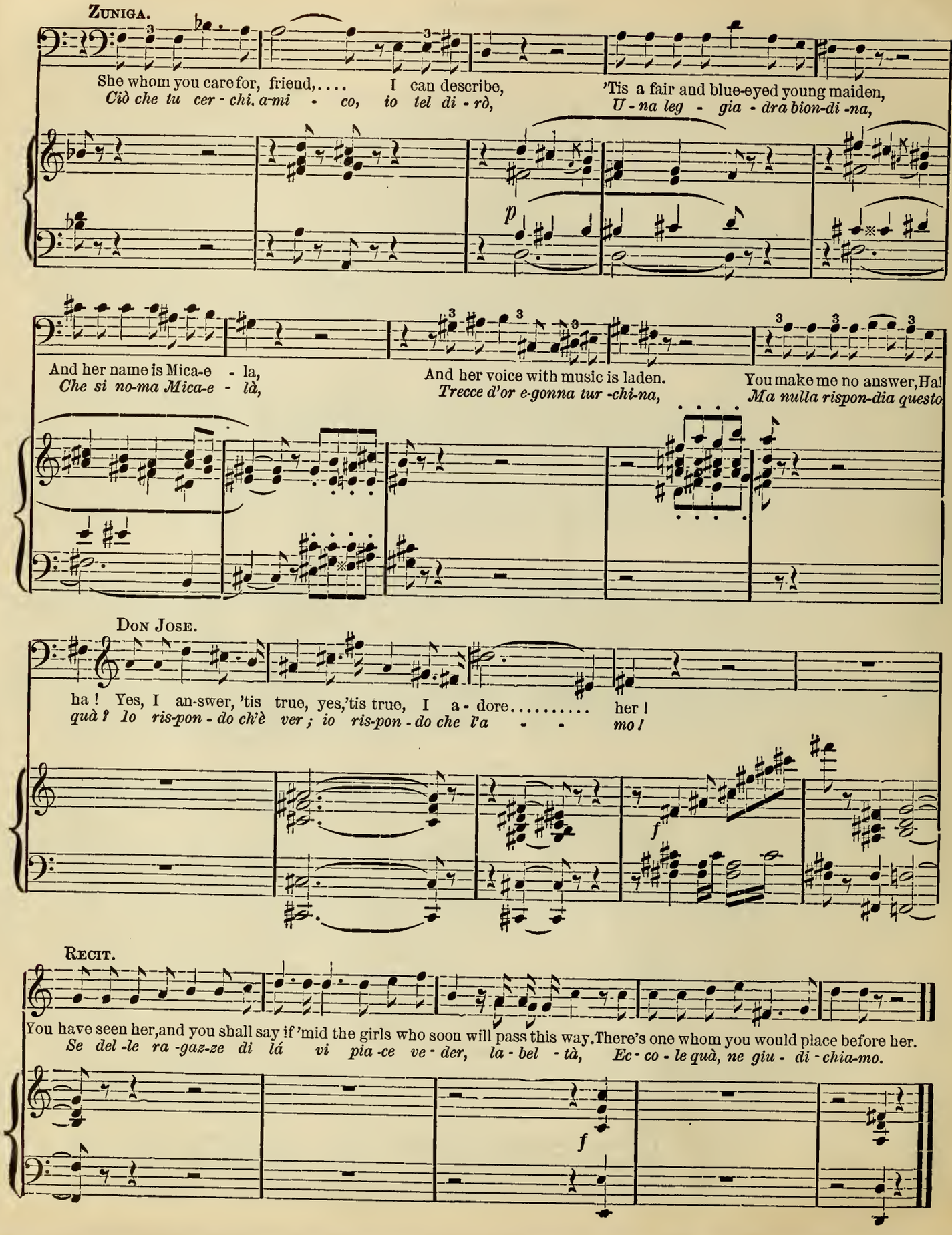
They have youth, say, have they beauty?
Almen dir mi puoi se son bel - le.

p *misurato e legg.*

DON JOSE.

I cannot say, they may be fair, but for them I don't care, I think but of my du - ty.
In ve - ri - tà nul-la ne so e mi cu-ro ben po' di ta - li ba - ga - tel - le.

poco più Allegro.


Zuniga.
She whom you care for, friend,.... I can describe,
Ciò che tu cer - chi, a-mi - co, io tel di - rò,
'Tis a fair and blue-eyed young maiden,
U - na leg - gia - dra bion-di -na,
p
And her name is Mica-e - la,
Che si no-ma Mica-e - là,
And her voice with music is laden.
Trecce d'or e-gonna tur -chi-na,
You make me no answer, Ha!
Ma nulla rispon-dia questo
Don Jose.
ha! Yes, I an-swer, 'tis true, yes, 'tis true, I a - dore..... her!
quà? Io ris-pon - do ch'è ver; io ris-pon - do che l'a - - mo!
f
Recit.
You have seen her, and you shall say if 'mid the girls who soon will pass this way. There's one whom you would place before her.
Se del -le ra -gaz-ze di lá vi pia -ce ve - der, la - bel - tà, Ec - co - le quà, ne giu - di - chia-mo.
f

No. 4. CHORUS OF CIGARETTE GIRLS.

(Enter the young men.)

Allegro. ♩.=104.

pp

cres - - cen - -

- do. - *molto.*

ff

Allegretto Moderato. ♩=104.

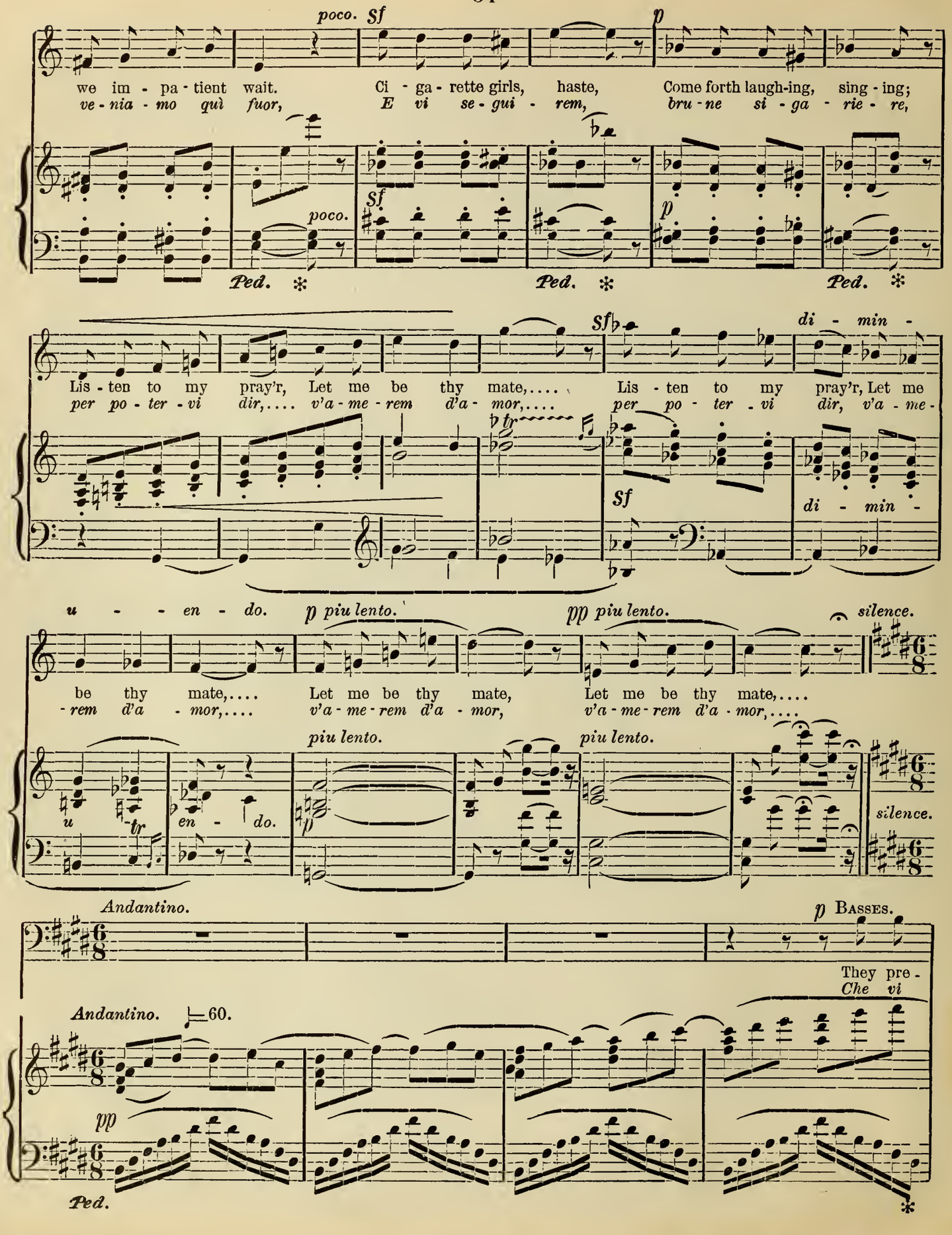
pp

TENORS. *p leggieramente.*

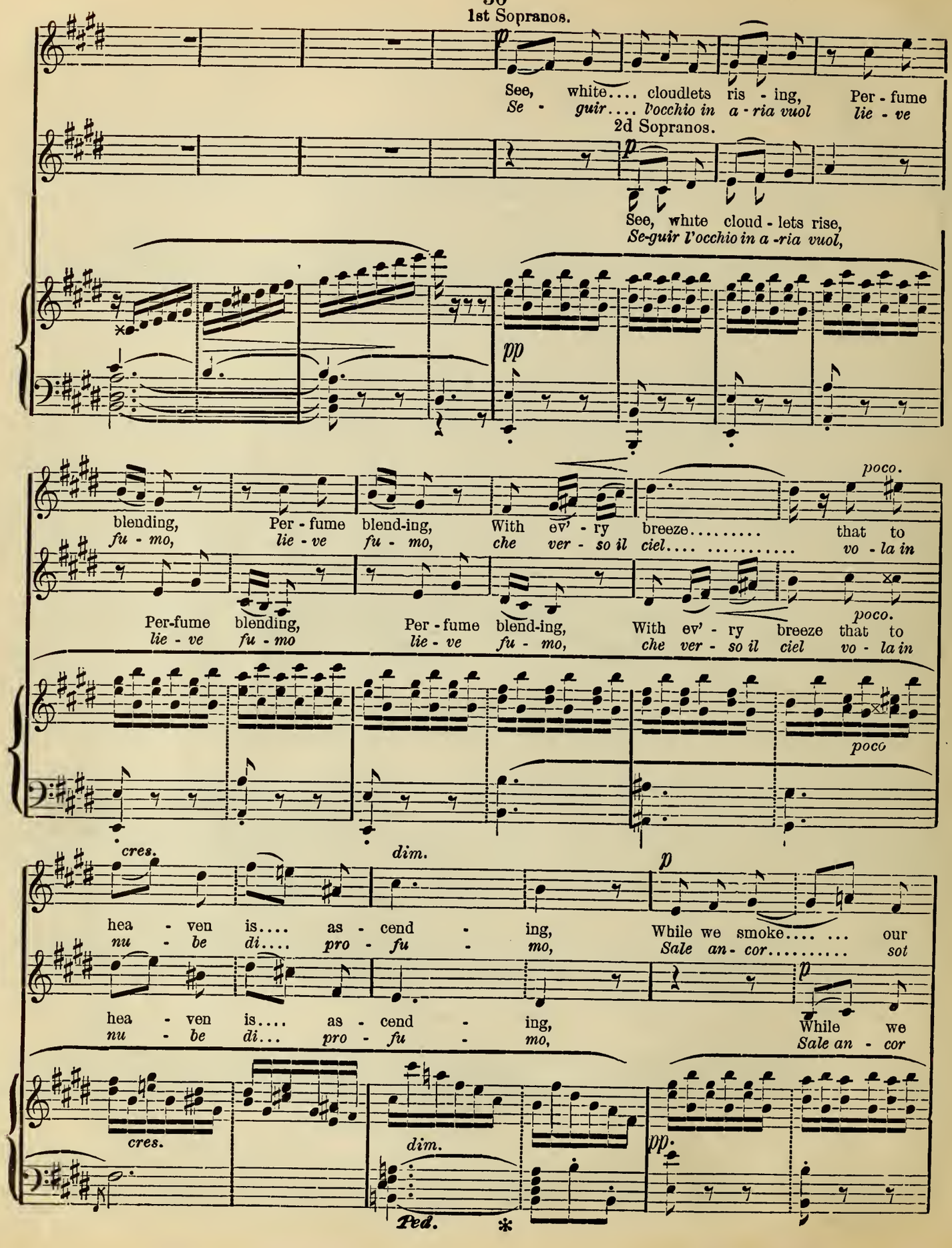
'Tis the mid - day bell,.... loud-ly, gai - ly ring - ing, For the pret - ty girls,
Suo - nò la cam - pa - na, E noi per ve - de - re qualche bel vi - sin,

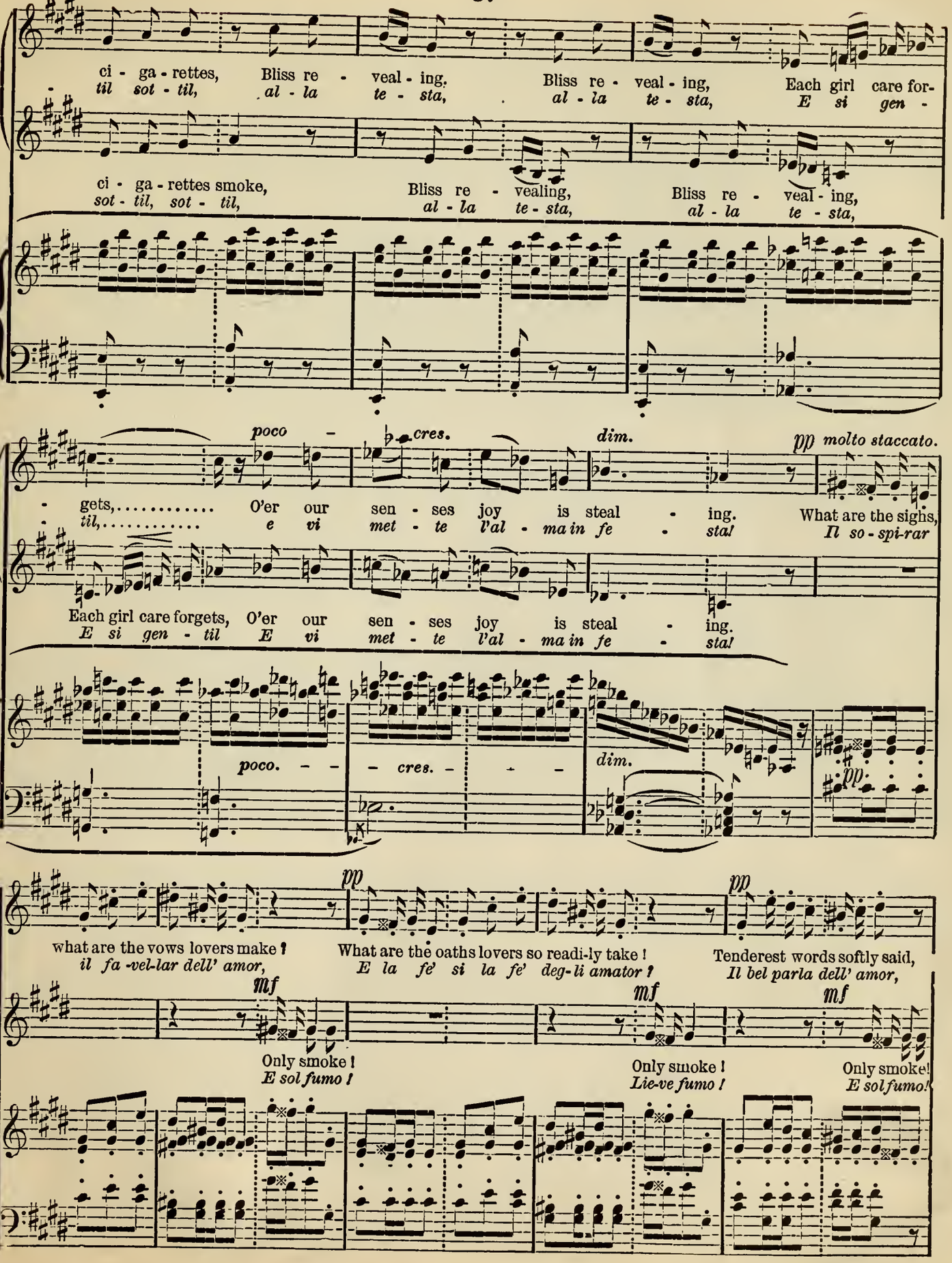
p

Ped. ✻ *Ped.* ✻ *Ped.* ✻

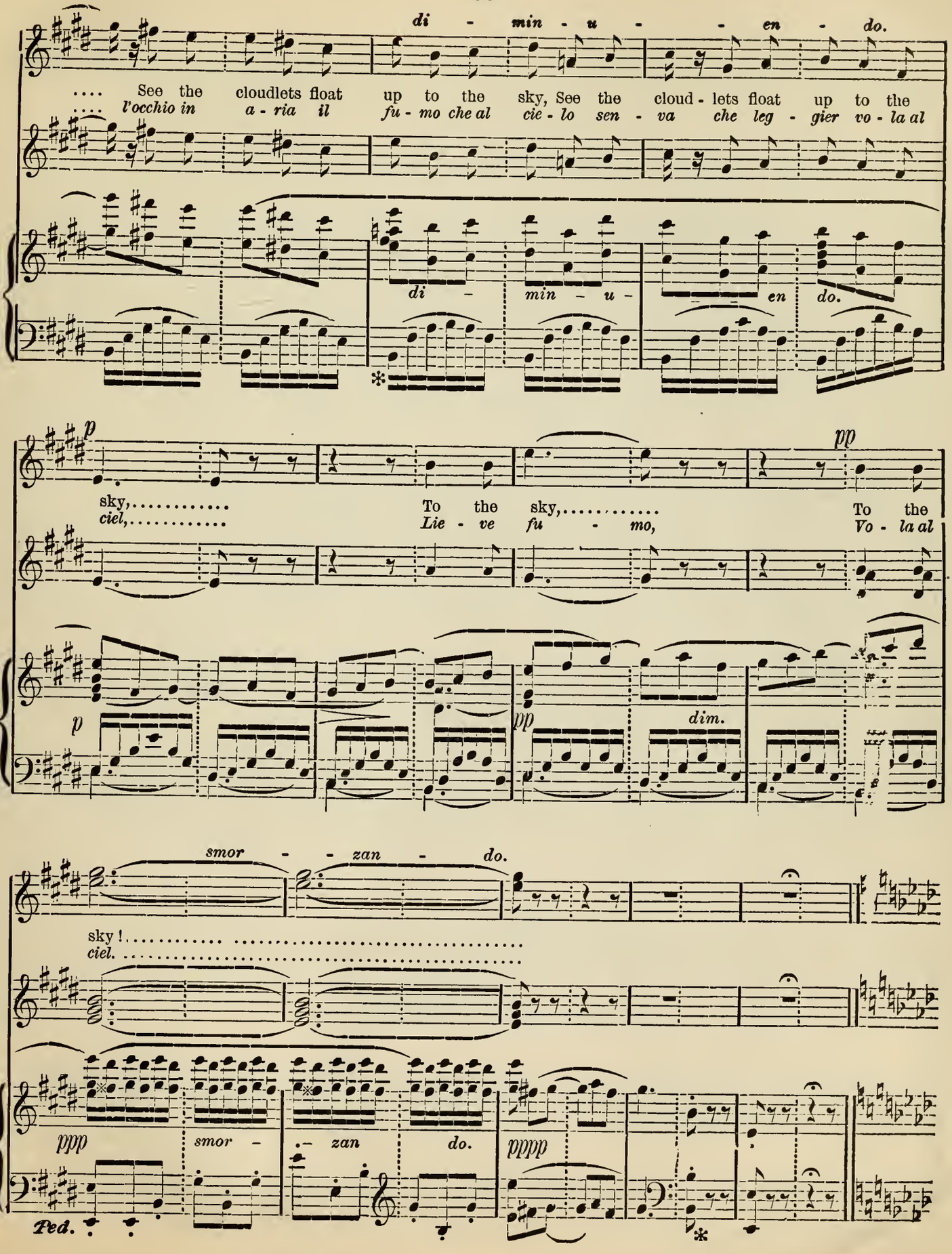

poco. Sf
p
we im - pa - tient wait. Ci - ga - rette girls, haste, Come forth laugh-ing, sing - ing;
ve - nia - mo quì fuor, E vi se - gui - rem, bru - ne si - ga - rie - re,
Ped. Ped. Ped.
Lis - ten to my pray'r, Let me be thy mate,.... Lis - ten to my pray'r, Let me
per po - ter - vi dir,.... v'a - me - rem d'a - mor,.... per po - ter - vi dir, v'a - me -
di - min - u - en - do.
p piu lento.
pp piu lento.
silence.
be thy mate,.... Let me be thy mate, Let me be thy mate,....
- rem d'a - mor,.... v'a - me - rem d'a - mor, v'a - me - rem d'a - mor,....
piu lento.
Andantino.
p Basses.
They pre -
Che vi
Andantino. ♩=60.
pp
Ped.

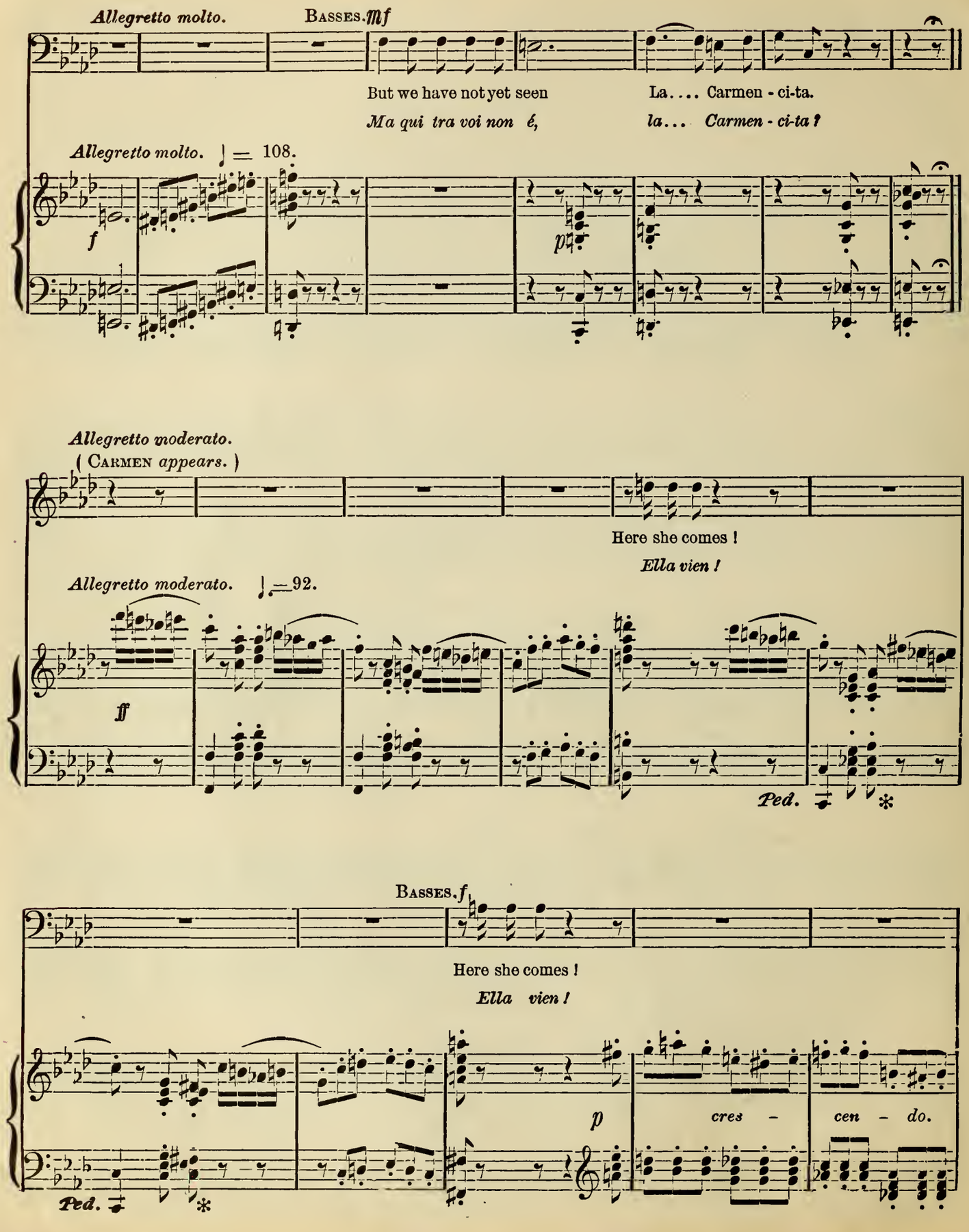
tend..... not to look, look this way,..... Sau - - cy, co -
par ?..... ar - di - te all' an - dar..... ve - - re ci -
Ped.
- quettes ! And their sole at - ten - tion to pay, ... To their ci - ga -
- vet - te, Di fu - mar non san - no ces - sar,..... Le si - ga -
Ped.
- rettes.....
- ret - - - - - te.
Sf
p di - min - u en - do.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
(in 3/8)
pp
Ped. Ped.


1st Sopranos.
p
See, white.... cloudlets ris - ing, Per - fume
Se - guir.... l'occhio in a - ria vuol lie - ve
2d Sopranos.
p
See, white cloud - lets rise,
Se-guir l'occhio in a -ria vuol,
pp
poco.
blending, Per - fume blend-ing, With ev' - ry breeze..... that to
fu - mo, lie - ve fu - mo, che ver - so il ciel..... vo - la in
Per-fume blending, Per - fume blend-ing, With ev' - ry breeze that to
lie - ve fu - mo lie - ve fu - mo, che ver - so il ciel vo - la in
poco.
poco
cres.
dim.
p
hea - ven is.... as - cend - ing, While we smoke.... ... our
nu - be di.... pro - fu - mo, Sale an - cor..... sot
p
hea - ven is.... as - cend - ing, While we
nu - be di... pro - fu - mo, Sale an - cor
cres.
dim.
pp.
Ped.
*


ci - ga - rettes, Bliss re - veal - ing. Bliss re - veal - ing, Each girl care for-
til sot - til, al - la te - sta, al - la te - sta, E si gen -
ci - ga - rettes smoke, Bliss re - vealing, Bliss re - veal - ing,
sot - til, sot - til, al - la te - sta, al - la te - sta,
poco - cres. dim. pp molto staccato.
- gets,..... O'er our sen - ses joy is steal - ing. What are the sighs,
til,..... e vi met - te l'al - ma in fe - sta! Il so - spi-rar
Each girl care forgets, O'er our sen - ses joy is steal - ing.
E si gen - til E vi met - te l'al - ma in fe - sta!
poco. - - - cres. - - - dim. pp
pp pp
what are the vows lovers make? What are the oaths lovers so readi-ly take! Tenderest words softly said,
il fa -vel-lar dell' amor, E la fe' si la fe' deg-li amator? Il bel parla dell' amor,
mf mf mf
Only smoke! Only smoke! Only smoke!
E sol fumo! Lie-ve fumo! E sol fumo!

pp
pp
Sf
And all the tears freely shed, All smoke, all smoke, yes, on - ly smoke,
E la fè degli a -ma -tor, Si fu - mo, fu - mo lie - ve fu - - - -
mf
pp
Sf
Only smoke ! All smoke, yes, on -ly smoke,on -ly smoke,.....
E sol fumo, si fu - mo, fu -mo lie - ve fu - - mo,
Sf
dim.
Ped. * Ped. *
p
smoke. See.... white cloud-lets ris - ing, See white
mo, Se - giur l'o - cchio in a - ria vuol Si....
See.... white.... cloud -lets ris - ing, See white cloud - lets ris - -
Se - guir.... l'occhio in a - ria, vuol, se - guir l'o - cchio in a - ria
pp
marcato.
cres.
cres.
f
cloud - lets ris - ing, See the smoke, see, see,.....
vuol questo fu - mo, ques-to fumo, Se - guir - -
cres.
cres.
f
- - ing, See the smoke, See the smoke, see,.....
vuol, ques- to fumo, ques-to fumo, ah !.....
cres - cen - do.
f
mos - so.
Ped. * Ped. * Ped.


di - min - u - - - en - do.
See the cloudlets float up to the sky, See the cloud - lets float up to the
l'occhio in a - ria il fu - mo che al cie - lo sen - va che leg - gier vo - la al
di - min - u - - en do.
p
pp
sky,..... To the sky,..... To the
ciel,..... Lie - ve fu - mo, Vo - la al
p
pp
dim.
smor - - zan - do.
sky !.....
ciel. .....
ppp
smor - - zan do.
pppp
Ped.


Allegretto molto.
Basses. mf
But we have not yet seen
Ma qui tra voi non é,
La.... Carmen - ci-ta.
la... Carmen - ci-ta !
Allegretto molto. ♩ = 108.
f
p
Allegretto moderato.
(Carmen appears.)
Here she comes !
Ella vien !
Allegretto moderato. ♩.= 92.
ff
Ped.
Basses. f
Here she comes !
Ella vien !
p
cres - cen - do.
Ped.

Sopranos.
Here she comes!
Ec - co - la,
Be - hold, La Car - men - ci - ta!
E quà la Car- men - ci - ta!
Tenors.
mf (to Carmen.)
Here she comes!
Ec - co - la,
Be - hold, La Car - men - ci - ta!
E quà la Car- men - ci - ta!
Car -
Car -
Basses.
♩.=100.
men, ev'-ry one you see here is your slave,.....
- men, tut- ti qua te sola as-pet - tiam,.....
Carmen, a compassionate answer we
Carmen, sü gen -ti-le, a te ci vol-
crave;.....
- giam,.....
Oh! tell us what day you our love will re - pay?
Qual di ci ame -ra - i sa per noi vo - gliam,
Carmen, say when our love,
Carmen, qual di vorrai
Sf dim.
p pp

quasi recitativo.

CARMEN. *mf (allegramente.)*

As I don't know my-self, Of course, I can - not
Il di che v'am - e - rò, dav-ver, dav -ver nol

you at last will re - pay?....
a - ma - ta ria - mar?....

a tempo andantino.

p *colla voce.*

f a tempo.

say; Per - haps,.... not at all, To - mor - row, may be.
so, E for - se giam - mai è for - se do - man.

a tempo.

p *pp*

risoluta.

'Twill not be to - day;..... You will see!
quest' og - gi pe - rò,..... sar - ia van!

pp *pp* *mf*

No. 5.

AVANERA.

p CARMEN.

Love will like a wild bird - ling
A - mor, mi - ste - ri - oso au -

Allegretto quasi andantino. ♩ = 72.

pp

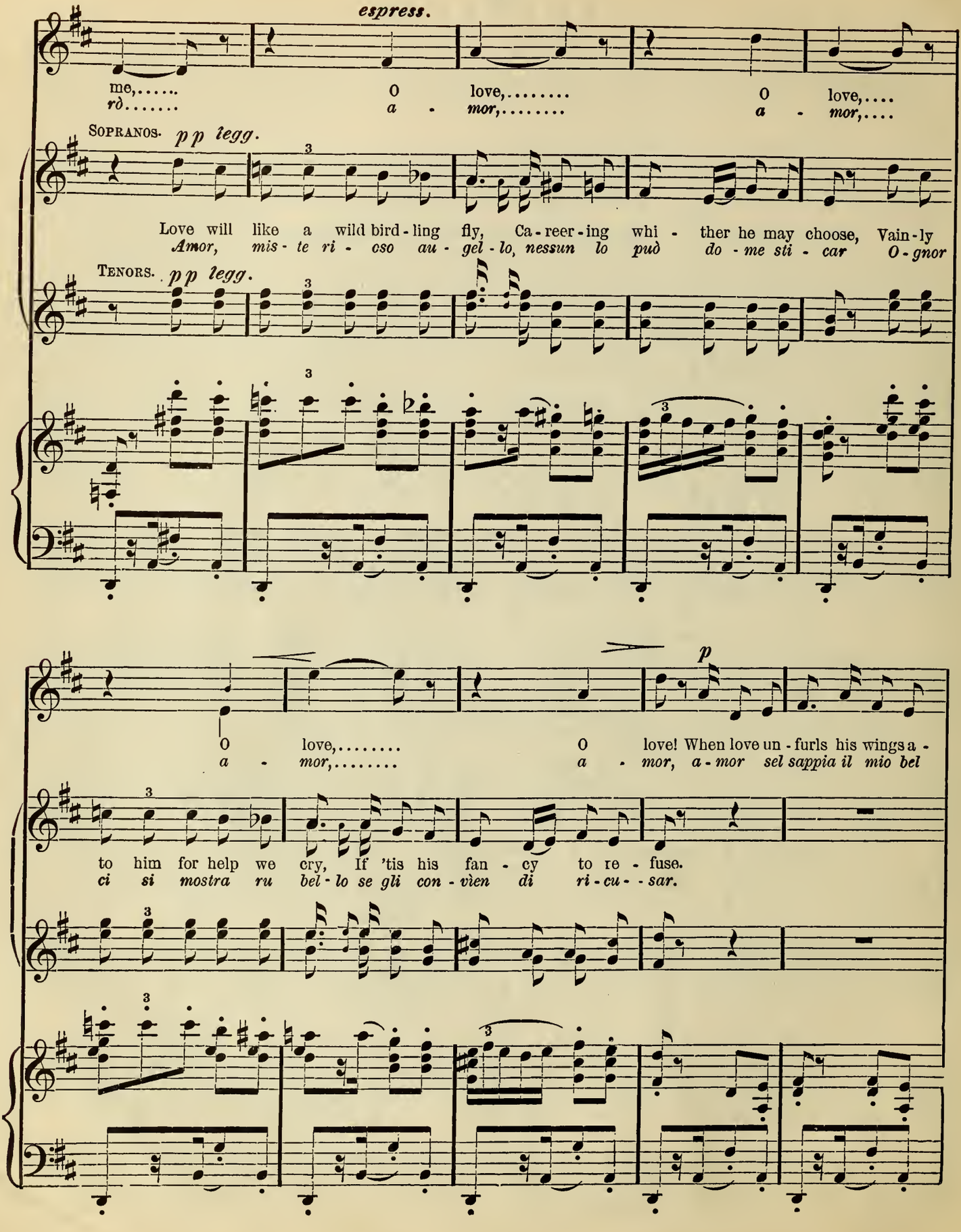
fly Ca - reer-ing whi - ther he may choose, Vain - ly to him for help we cry, If 'tis his
gel - lo, Nessun lo può do - me - sti - car, O - gnor ci si - mo - stra ru - bel - lo se gli con-

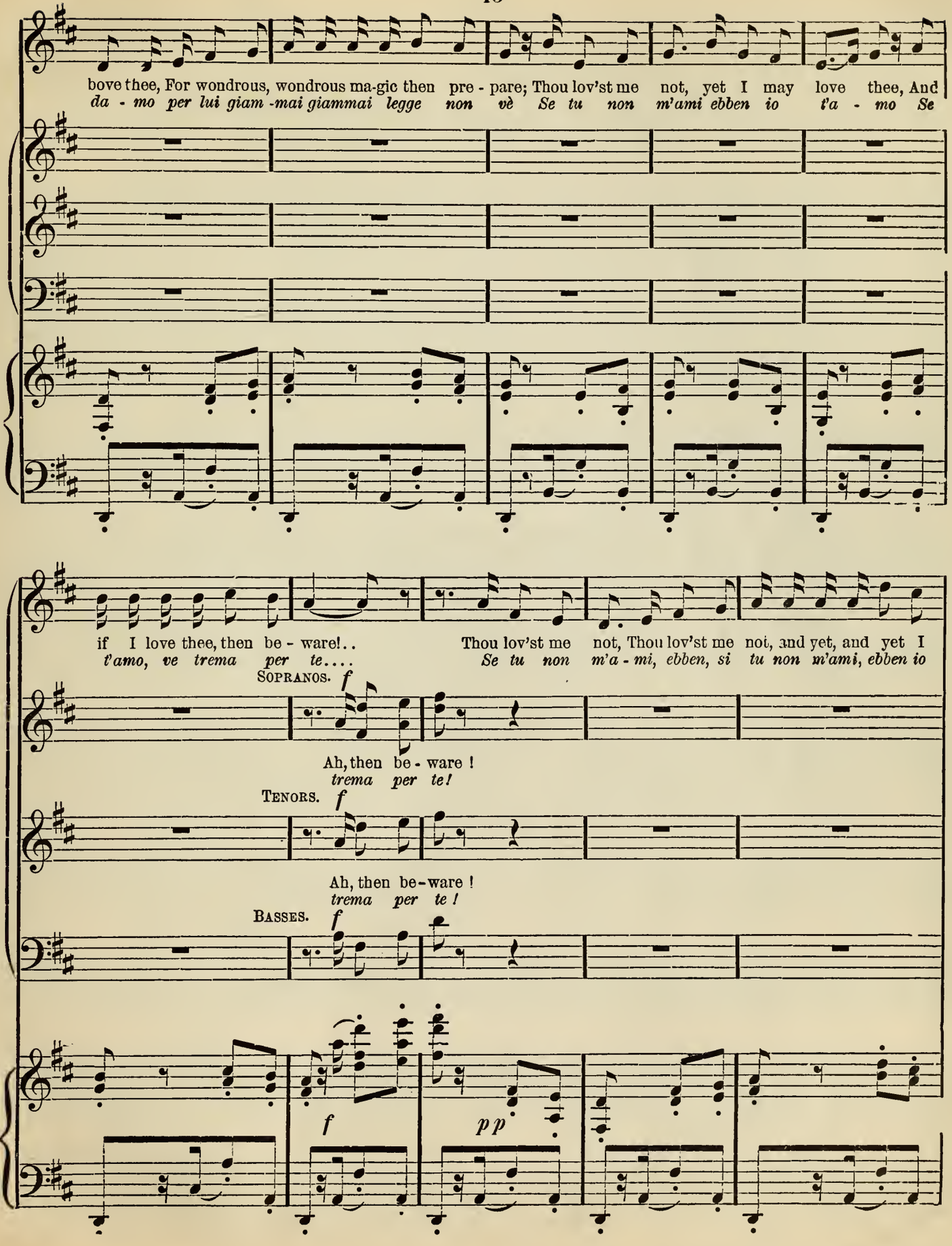
portando la voce.

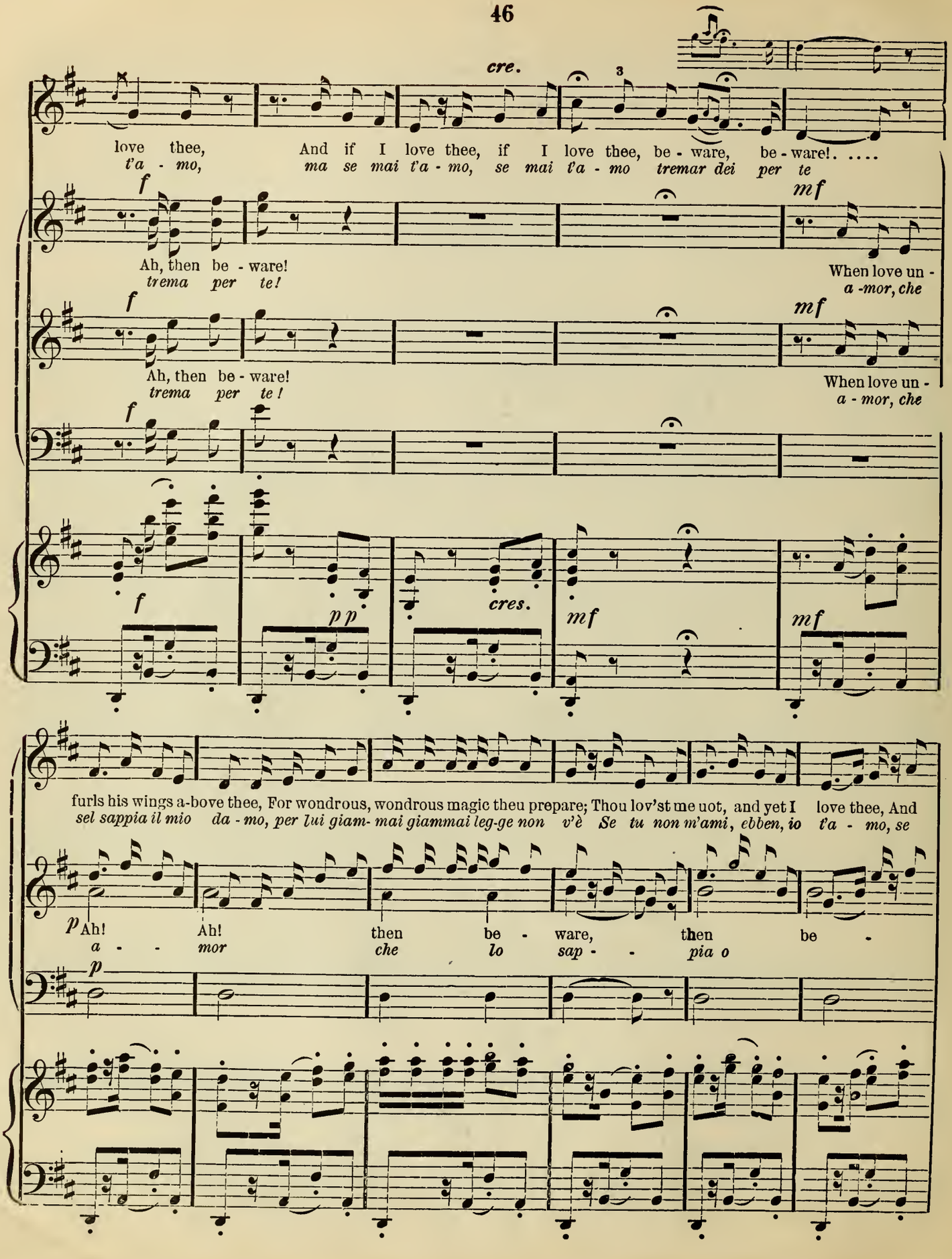
fan - cy to re - fuse. He cares lit - tle for pray'r or threat, One speaks, an - o - ther mute may
vien di ri - cu - sar Non u - dra clemenza o - ri - gore, L'un par la ben e l'al - tro

portando la voce.

be, 'Tis this o - ther I choose, and yet I now not why he pleas - es
no.....Ed a quest' altro io do il mio core; senza par lar m'inna - mo


espress.
me,..... O love,..... O love,....
rò..... a - mor,..... a - mor,....
Sopranos. pp legg.
Love will like a wild bird-ling fly, Ca-reer-ing whi - ther he may choose, Vain-ly
Amor, mis-te ri - oso au - gel-lo, nessun lo può do - me sti - car O-gnor
Tenors. pp legg.
p
O love,..... O love! When love un-furls his wings a -
a - mor,..... a - mor, a-mor sel sappia il mio bel
to him for help we cry, If 'tis his fan - cy to re - fuse.
ci si mostra ru bel-lo se gli con-vièn di ri-cu--sar.


bove thee, For wondrous, wondrous ma-gic then pre - pare; Thou lov'st me not, yet I may love thee, And
da - mo per lui giam -mai giammai legge non vè Se tu non m'ami ebben io t'a - mo Se
if I love thee, then be - ware!..
t'amo, ve trema per te....
Thou lov'st me not, Thou lov'st me not, and yet, and yet I
Se tu non m'a - mi, ebben, si tu non m'ami, ebben io
Sopranos. f
Ah, then be - ware !
trema per te!
Tenors. f
Ah, then be-ware !
trema per te !
Basses. f
f
pp


cre.
love thee, And if I love thee, if I love thee, be - ware, be - ware!. ....
t'a - mo, ma se mai t'a - mo, se mai t'a - mo tremar dei per te
f
Ah, then be - ware!
trema per te!
mf
When love un -
a -mor, che
f
Ah, then be - ware!
trema per te!
mf
When love un -
a - mor, che
f
f
pp
cres.
mf
mf
furls his wings a-bove thee, For wondrous, wondrous magic theu prepare; Thou lov'st me uot, and yet I love thee, And
sel sappia il mio da - mo, per lui giam- mai giammai leg-ge non v'è Se tu non m'ami, ebben, io t'a - mo, se
p
Ah! Ah! then be - ware, then be -
a - mor che lo sap - - pia o
p

CARMEN. *p*

Thou lov'st me not, thou lov'st, me not and yet, and yet I
Se tu non m'ami ebben, se tu non m'ami ebben io

if I love thee, then be - ware, Ah, then be- ware!
t'amo ve' tre - ma per te, trema per te!

ware!..... Ah, then be - ware!
- da mo trema per te.

cres - cen - do.

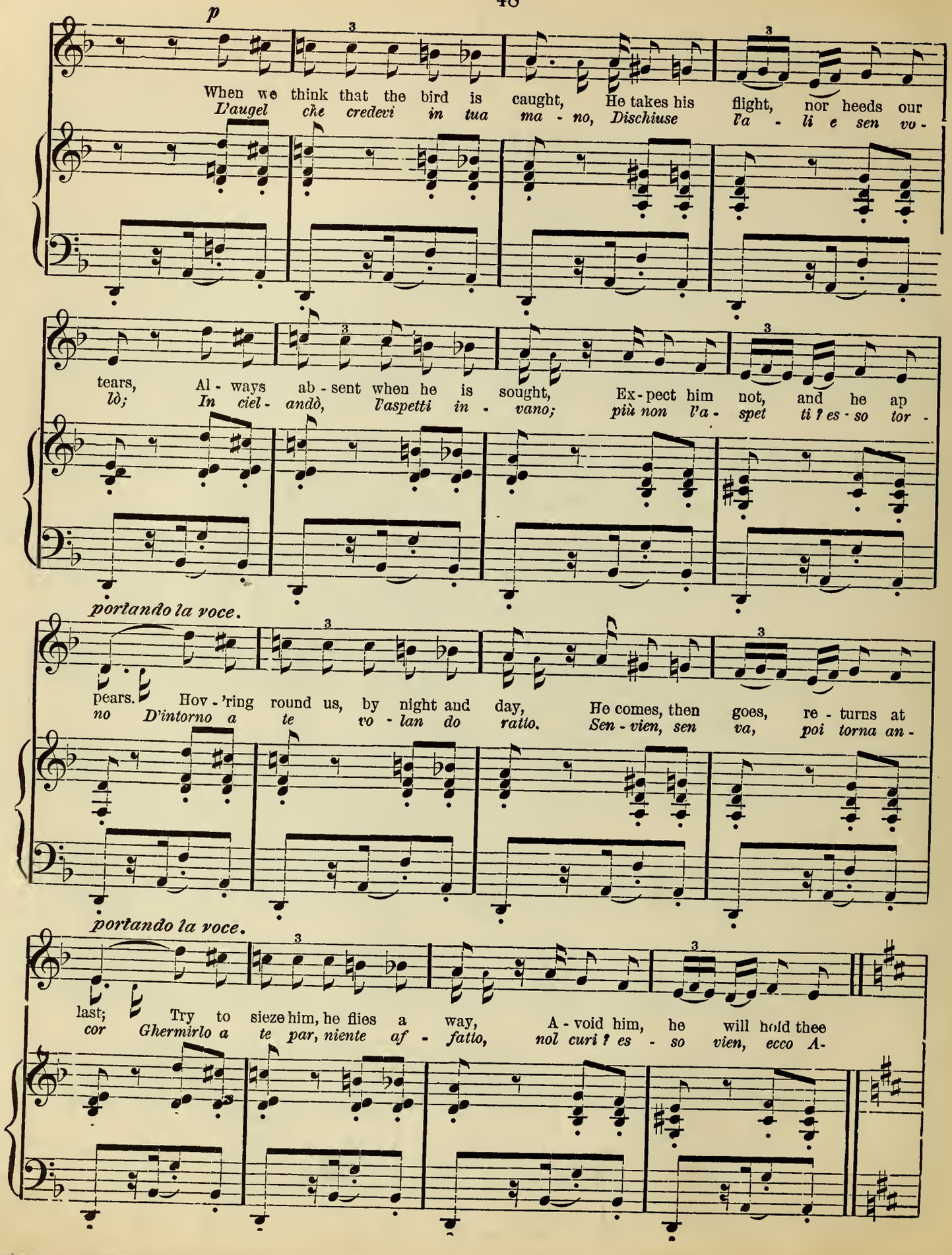
love thee; And if I love thee, if I love thee, be-ware, be - ware!.....
t'a - mo, ma se mai t'amo, se mai t'a - mo trema per te!.....

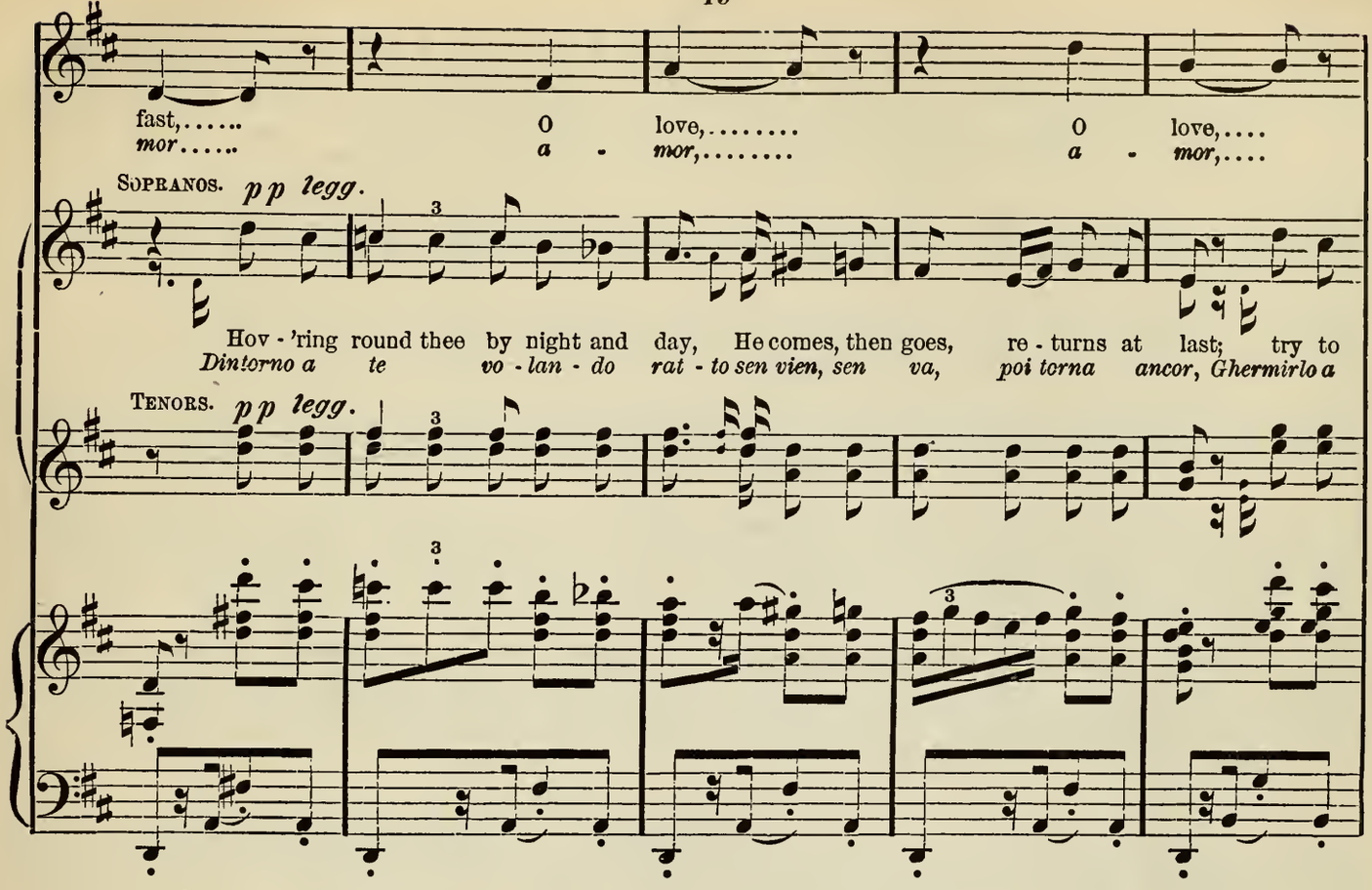
Ah, then be-ware! Be - - ware!.....
trema per te! *per* *te!.....*

Ah, then be -ware! Be ware!.....
trema per te! *per* *te,.....*

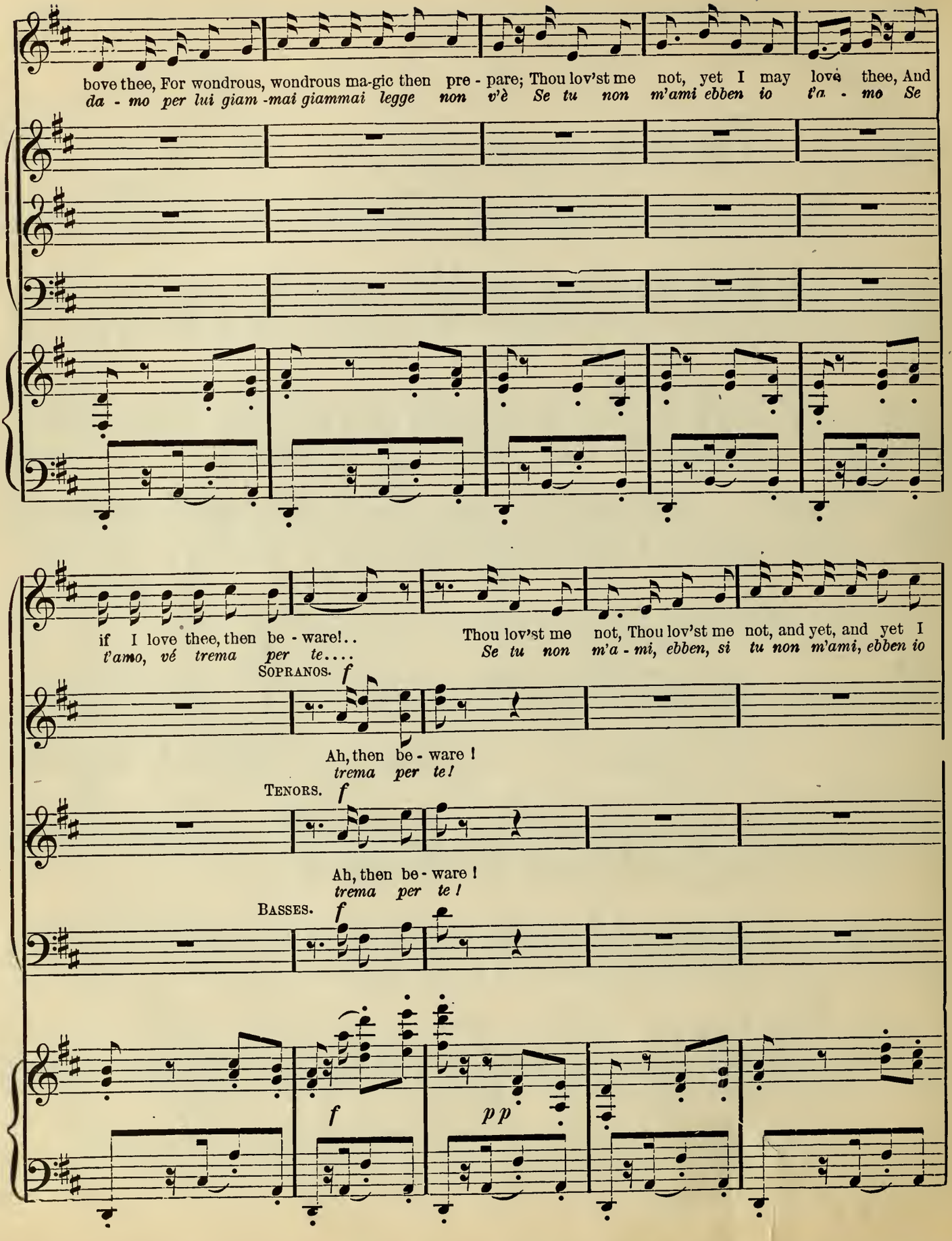
cres.

dim.


p
When we think that the bird is caught, He takes his flight, nor heeds our
L'augel che credevi in tua ma - no, Dischiuse l'a - li e sen vo -
tears, Al - ways ab - sent when he is sought, Ex - pect him not, and he ap
lò; In ciel - andò, l'aspetti in - vano; più non l'a - spet ti ? es - so tor -
portando la voce.
pears. Hov - 'ring round us, by night and day, He comes, then goes, re - turns at
no D'intorno a te vo - lan do ratto. Sen - vien, sen va, poi torna an -
portando la voce.
last; Try to sieze him, he flies a way, A - void him, he will hold thee
cor Ghermirlo a te par, niente af - fatto, nol curi ? es - so vien, ecco A -


fast,..... O love,..... O love,....
mor..... a - mor,..... a - mor,....
Sopranos. pp legg.
Hov - 'ring round thee by night and day, He comes, then goes, re - turns at last; try to
Dintorno a te vo - lan - do rat - to sen vien, sen va, poi torna ancor, Ghermirlo a
Tenors. pp legg.

p
O love,..... O love! When love un - furls his wings a
a - mor,..... a - mor a - mor che sel sappia il mio
seize him, he flies a - way; A - void him, he will hold thee fast.
te par, niente af - fat to, nol vuoi, es - so vien, ecco a - mor.


bove thee, For wondrous, wondrous ma-gic then pre - pare; Thou lov'st me not, yet I may love thee, And
da - mo per lui giam -mai giammai legge non v'è Se tu non m'ami ebben io t'a - mo Se
if I love thee, then be - ware!..
t'amo, vé trema per te....
Thou lov'st me not, Thou lov'st me not, and yet, and yet I
Se tu non m'a - mi, ebben, si tu non m'ami, ebben io
SOPRANOS. f
Ah, then be - ware !
trema per te!
TENORS. f
Ah, then be - ware !
trema per te !
BASSES. f
f
pp

cres _ cen do.

love thee, And if I love thee, if I love thee, be-ware, be - ware!.....
t'a - mo, ma se mai t'a - mo, se mai t'a - mo trema per te!

Ah, then be - ware! Be - - - - ware!.....
trema per te! per te,

Ah, then be - ware! Be - - - - ware!
trema per te! per te!

cres.

No. 6. SCENA.

Allegro moderato. *mf* (TENORS *to* CARMEN.)

Carmen! ev'ry one you see here is your slave..... Car-
Carmen! *tut- ti qui te sola aspet - tiam.....* *Car-*

Allegro moderato. ♩= 100.

mf

cres - - cen - -

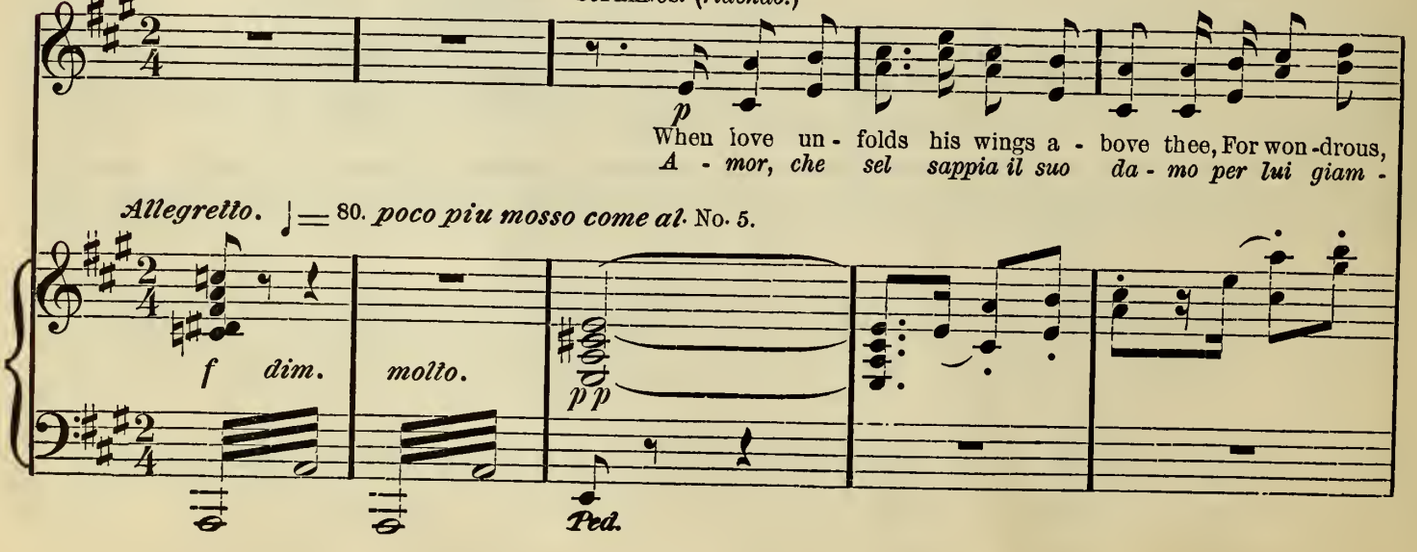
men, A com - pas - sion-ate answer we crave; Say, Car - men, say, Car - men, will you
men, *sii gen - ti - le, a te ci vol giam* *Par la al fin* *O Carmen,* *sii gen-*

cres - - cen - -

[CARMEN *takes a flower from her boddice, looks at each of her admirers in turn, quits them, walks up to* JOSE, *and throws the flower in his face. The factory bell sounds for the second time.* CARMEN *runs into the factory, followed by the other girls, and the crowd depart, singing the refrain of "La Habanera," leaving* JOSE *solus.*]

Andante moderato. (*Dialogue,* CARMEN *and* DON JOSE.)

SOPRANOS. (*ridendo.*)


p
When love un - folds his wings a - bove thee, For won-drous,
A - mor, che sel sappia il suo da - mo per lui giam -
Allegretto. ♩= 80. poco piu mosso come al. No. 5.
f dim.
molto.
pp
Ped.

cres.
wondrous ma-gic then pre-pare Thou lov'st me not, and yet I love thee, And if I love thee, then be-
mai giammai legge non v'è, Se tu non m'ami, ebben, io t'a-mo se t'amo ve' trema per
Ped.
Andantino quasi allegretto.
ware!
te!
Andantino quasi allegretto.
♩= 104.
Ped.
dim.
p
sempre
dim - min - u - en - do.
pp

No. 6a.

RECITATIVE.

DON JOSE.

What a glance, saucy and audacious.
Qual occhiata e qual aria sfronta-ta

This lit- tle flow'r, for a short time, made me feel
Drittio al mio cor mi venne il fior, fu una pal -

f *dim.*

. . as if I were shot.
- - *la che mi col - pi.*

Yet the perfume is sweet, and the blossome is
Il profumo è sot - til ed il fior è gen -

Andante moderato.

p *p*

espress.

fair!
- - *ti - le!*

And the giv - er!
E la don - na!

If there rea - ly are witch-es, She's a
Se v'hanno ancor fat tuc - chie - re U - na

(*Jose hides the flower in his vest.*)

MICAELA. DON JOSE.

witch, I have not a doubt.
d'es - se co - lei sa - - - ra.

Jo - se! . . . .
Jo - sè! . . . . .

Mi - ca - e - la!
Mi - ca - è - la!

Allegro.

f

'TIS OF HER THOU ART SPEAKING.

No. 7.

DUET.

Andantino non troppo.
MICAELA. (With simplicity.)
DON JOSE.
(commosso.)
p
A
Fe
Speak to me of my moth - er,
Ah! mi par - la di le - i!
Speak to me of my moth - er.
Del- la ma-dre lon - ta - na.
Andantino non troppo. ♩ = 96.
p
mes - sen- ger from her, I bring to you, my brother, this kind let - ter.
-de - le messag - giera, a te di lei deg - g'i - o Dar un fo - glio
She al - so bids me
e del da naro an
And then?
Un suo foglio!
pp

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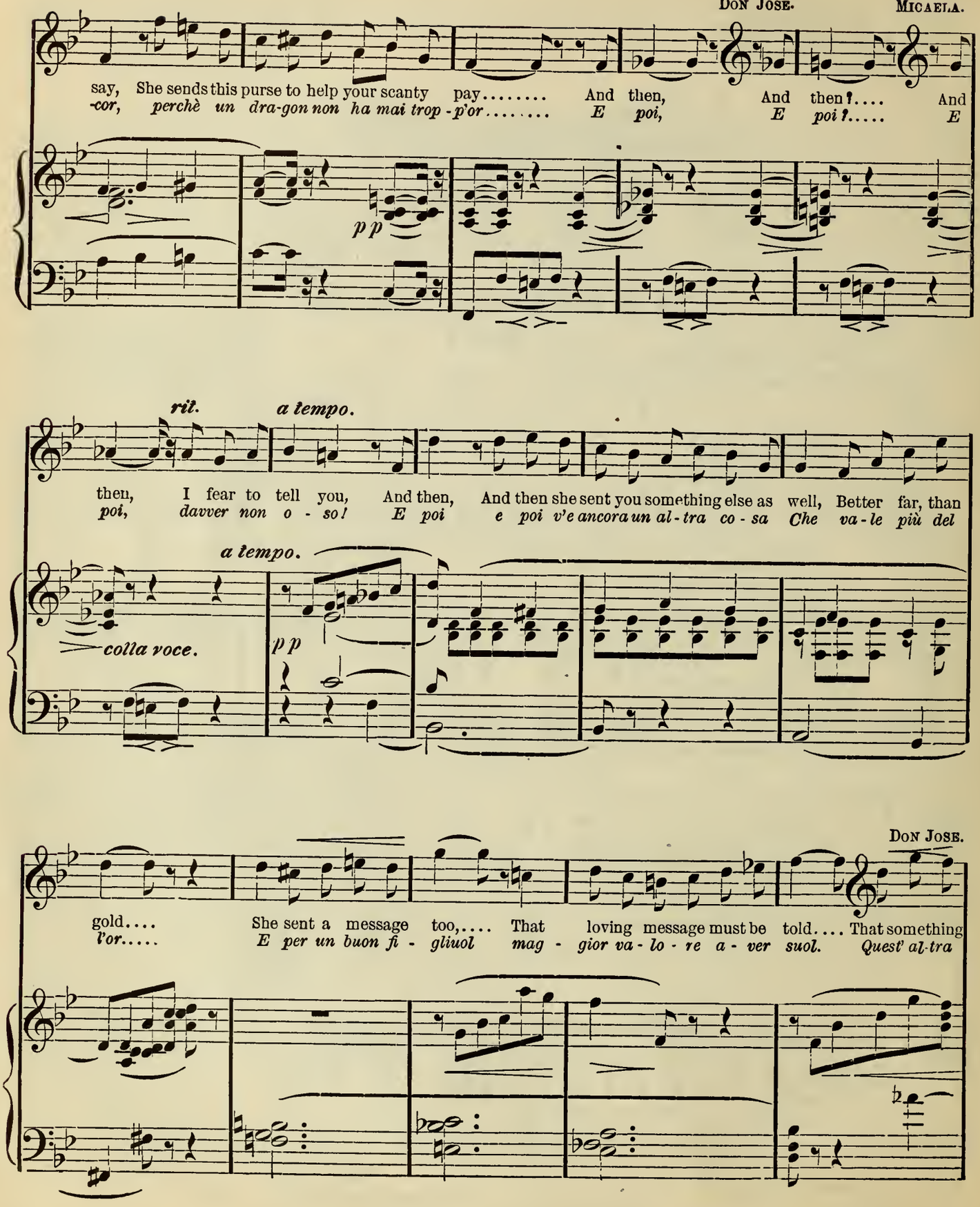
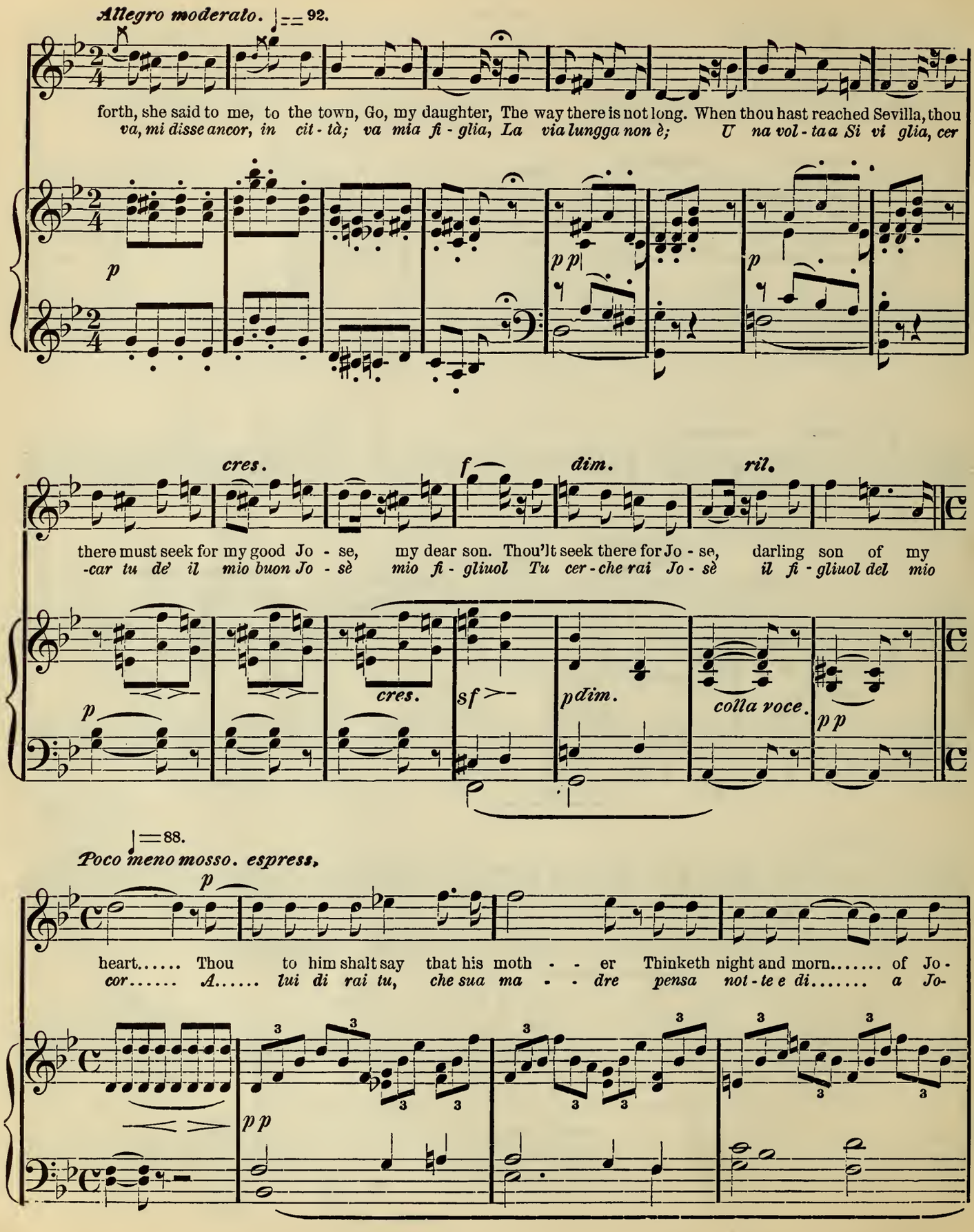
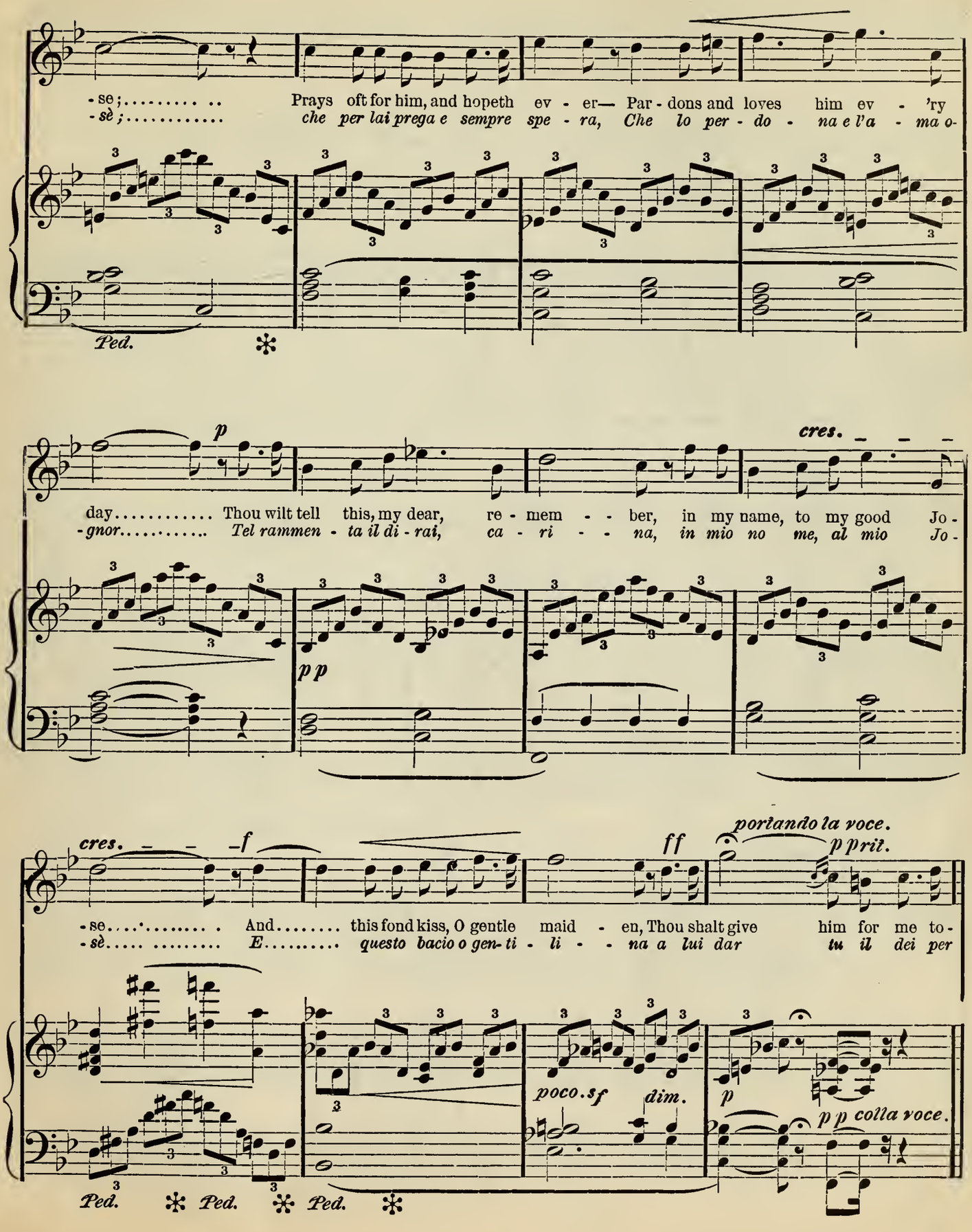
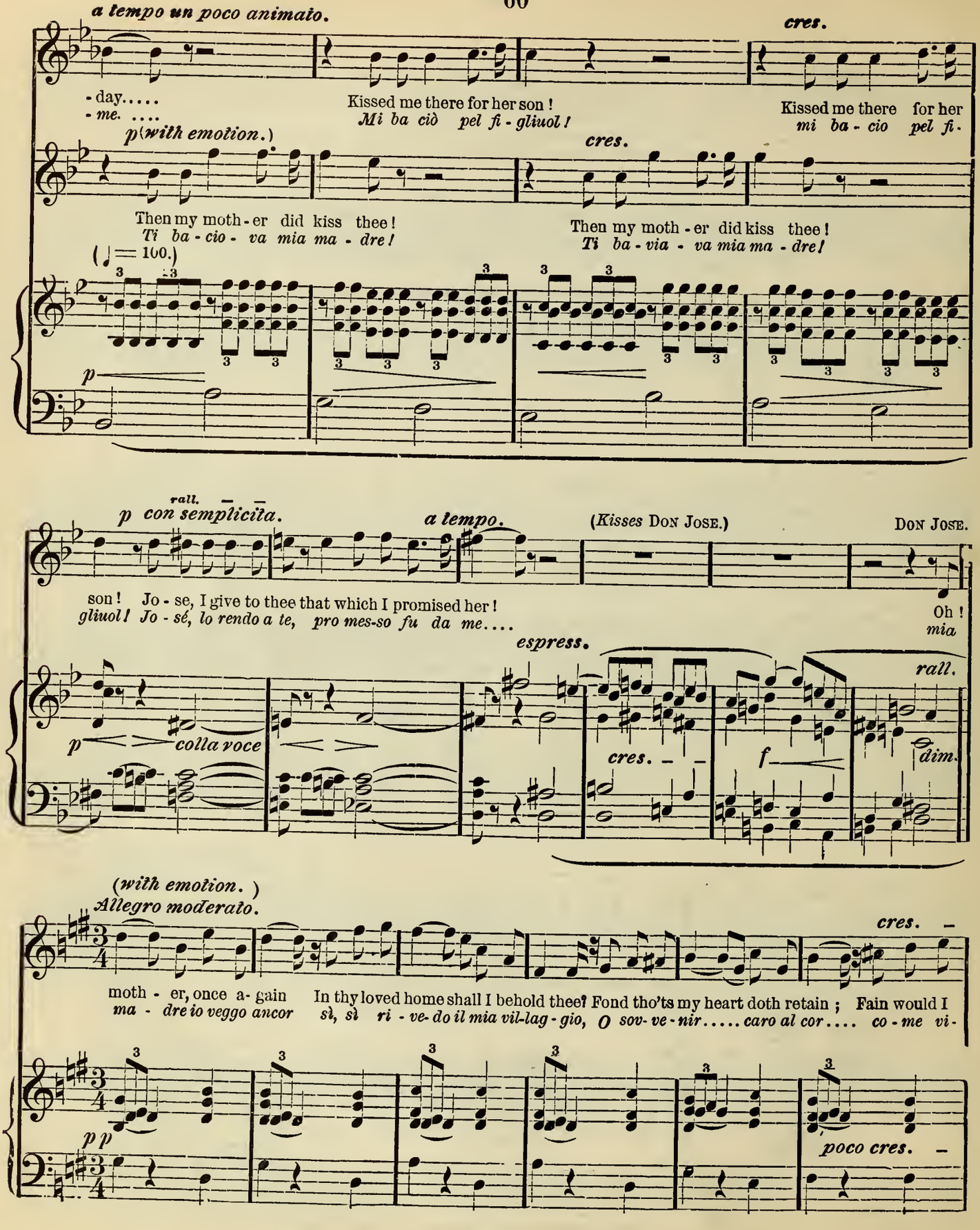

DON JOSE.
MICAELA.
say, She sends this purse to help your scanty pay..... And then, And then?.... And
-cor, perchè un dra-gon non ha mai trop-p'or..... E poi, E poi?..... E
pp
rit.
a tempo.
then, I fear to tell you, And then, And then she sent you something else as well, Better far, than
poi, davver non o-so! E poi e poi v'e ancora un al-tra co-sa Che va-le più del
a tempo.
colla voce.
pp
DON JOSE.
gold.... She sent a message too,.... That loving message must be told.... That something
l'or..... E per un buon fi-gliuol mag-gior va-lo-re a-ver suol. Quest' al-tra

MICAELA.
else, that something else, she sent by you. I will give it thee!..... Yes, I will give it thee,....
co- - sa qual è ma - i? parla o - mai. Si, si parle - rò..... quel che m'ebbi per - te.....
cre – – – scen – do.
p dim.
Ped.
p rit. molto. a tempo.
That which she sent by me!....
a te lo rende rò.....
a tempo.
un poco piu lento. ♩= 69.
colla voce.
pp
p
sf
p
sf
pp
leggiero ma espressivo.
p MICAELA.
p
We had quitted the church, when pausing on the way, She gave me a kiss, and thus did say,..... Mi
La tua madre con me u - scia dalla cap - pel - la e con a - mor ba ciommial - lor.... ..... Ten
Ped.


Allegro moderato. ♩= 92.
forth, she said to me, to the town, Go, my daughter, The way there is not long. When thou hast reached Sevilla, thou
va, mi disse ancor, in cit - tà; va mia fi - glia, La via lungga non è; U na vol - ta a Si vi glia, cer
p
pp
p
cres.
f
dim.
ril.
there must seek for my good Jo - se, my dear son. Thou'lt seek there for Jo - se, darling son of my
-car tu de' il mio buon Jo - sè mio fi - gliuol Tu cer - che rai Jo - sè il fi - gliuol del mio
p
cres.
sf
pdim.
colla voce.
pp
♩=88.
Poco meno mosso. espress.
p
heart..... Thou to him shalt say that his moth - - er Thinketh night and morn..... of Jo -
cor..... A..... lui di rai tu, che sua ma - - dre pensa not - te e di..... a Jo-
3
pp


-se;..... ..
-sè;.....
Prays oft for him, and hopeth ev - er— Par - dons and loves him ev - 'ry
che per lai prega e sempre spe - ra, Che lo per - do - na e l'a - ma o-
Ped.
p
cres.
day..... Thou wilt tell this, my dear, re - mem - - ber, in my name, to my good Jo -
-gnor..... Tel rammen - ta il di - rai, ca - ri - - na, in mio no me, al mio Jo -
pp
cres.
-f
ff
portando la voce.
p prit.
-se..... And..... this fond kiss, O gentle maid - en, Thou shalt give him for me to -
-sè..... E..... questo bacio o gen- ti - li - - na a lui dar tu il dei per
poco.sf
dim.
p
pp colla voce.
Ped.
Ped.
Ped.


a tempo un poco animato.
cres.
- day.....
- me. ....
Kissed me there for her son !
Mi ba ciò pel fi - gliuol !
Kissed me there for her
mi ba - cio pel fi.
p (with emotion.)
cres.
Then my moth - er did kiss thee !
Ti ba - cio - va mia ma - dre !
Then my moth - er did kiss thee !
Ti ba - via - va mia ma - dre !
(♩ = 100.)
p
rall.
p con semplicità.
a tempo.
(Kisses Don Jose.)
Don Jose.
son ! Jo - se, I give to thee that which I promised her !
gliuol ! Jo - sé, lo rendo a te, pro mes-so fu da me....
Oh !
mia
espress.
rall.
p
colla voce
cres.
f
dim.
(with emotion.)
Allegro moderato.
cres.
moth - er, once a- gain
ma - dre io veggo ancor
In thy loved home shall I behold thee? Fond tho'ts my heart doth retain ; Fain would I
sì, sì ri - ve- do il mia vil-lag - gio, O sov- ve - nir..... caro al cor.... co - me vi-
pp
poco cres.

MICAELA. *pp*

He sees her once a - gain, In her home.... he beholds her, Fond thoughts his
La ma - dre ei vede an-cor Si ri - ve - - - de il vil-lag - gio. O sov - ve

cres. *dim.* *pp*

bless thee once more !..... Fain would I bless thee once more, Sweet mem'ries come a- gain, they
- vo' - be - ne - dir ! co - me vi vo' be - - ne - dir o dol - ce sov - ve - nir, O

cres. *dim.*

cres - - - cen - do. *f*

heart.... doth re - tain. He longs to bless her now, Sweet thoughts his heart o'er-flow. New
-nir.... caro al - cor vi vo - glio be - ne - dir voi gli col-mate il cor..... di

f

come a - gain, Sweet mem'ries come a-gain, And bid my heart..... o'er - flow, New
sov - - ve - nir o - dol - ce sov - ve - nir voi mi col - ma..... te il cor di

cres - - cen - do. *molto.*

ff *dim.* *p* *frit.*

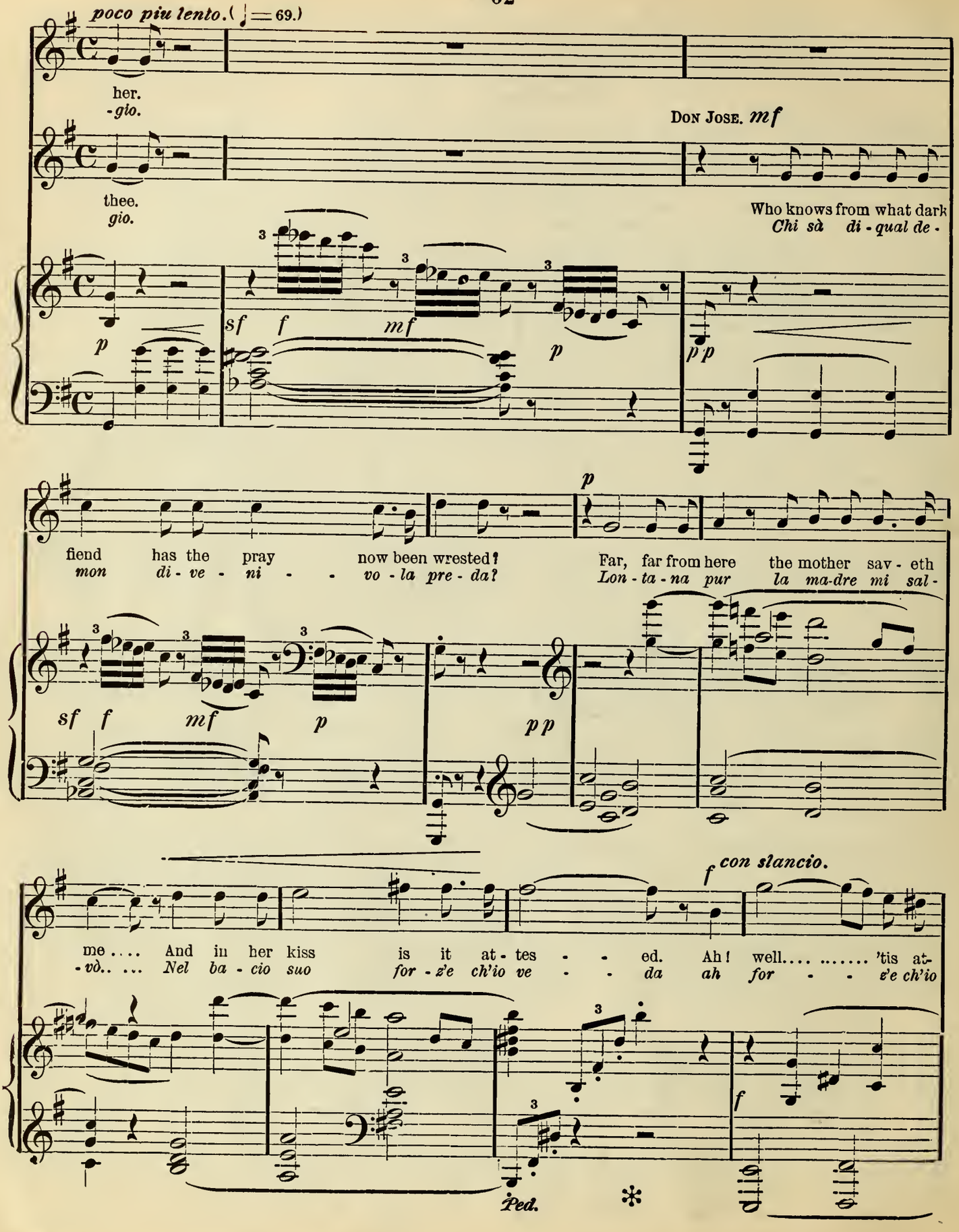
cour - age doth en - fold him,....Ah! mem'ries sweet remain. In that loved home again, Once more he doth behold.
for - za e di co - rag - gio..... o dol-ce so-venir La madre ei vede an-cor ei ri ve de il vil-lag -

ff *dim.* *p* *frit.*

cour - age doth en - fold me,..... Sweet tho'ts with me remain. In that loved home again, O mother, I behold
for - za e di co - rag - gio..... o dol-ce so-ve - nir La madre ei ve de an cor ei ri - ve de il vil-lag -

f *uf* *p*

Ped. *Ped.* *colla voce.*


poco piu lento. (♩ = 69.)
her.
-gio.
thee.
gio.
DON JOSE. mf
Who knows from what dark
Chi sà di - qual de -
fiend has the pray now been wrested?
mon di - ve - ni - - vo - la pre - da?
Far, far from here the mother sav - eth
Lon - ta - na pur la ma-dre mi sal -
con slancio.
me.... And in her kiss is it at - tes - - ed. Ah! well..... 'tis at-
-vò.. ... Nel ba - cio suo for - z'e ch'io ve - - da ah for - - z'e ch'io
Ped.

MICAELA.

quasi Recitativo.
con vivacità.

Of what friend speakest thou? I do not un- der
Qual de-mon? che di tu? Io non com-pren-do

dim. *rall.*

- tested, a guardian an - gel guides my footsteps care - ful- ly.
ve da un an - gel tu - te - lar che i pas -si mi ei gni- dò

dim. *colla voce. p p* *colla voce.*

p

a tempo allegretto. (♩ = 80.)

- stand— ex - plain to me thy thought.
- ben mi spi ga il tuo pen - sier.

p

No,.... No!
No,.... No!

mf *p a tempo allegretto.* *sf*

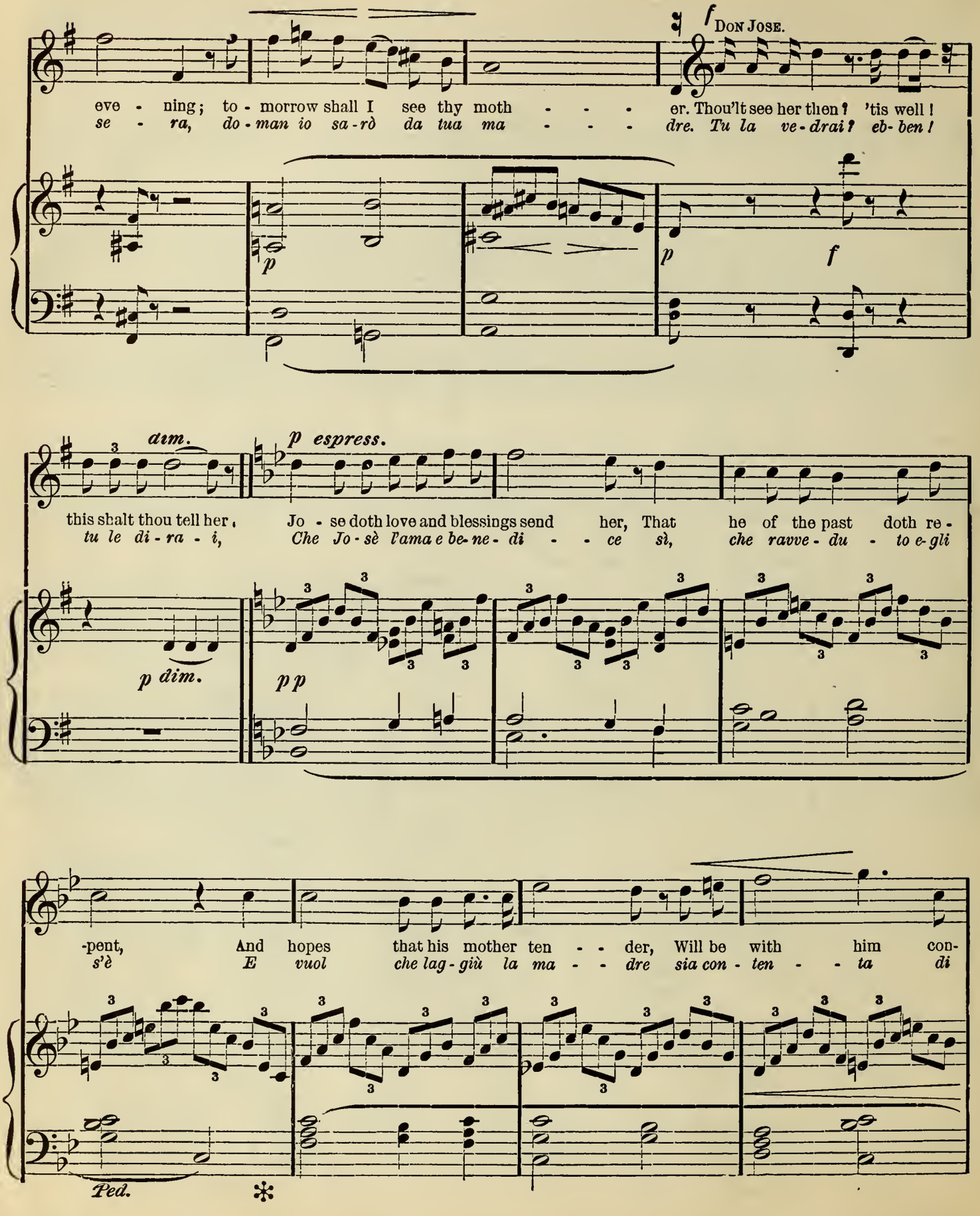
Allegro moderato. (♩ = 88.)

p senza rigore *f* MICAELA.

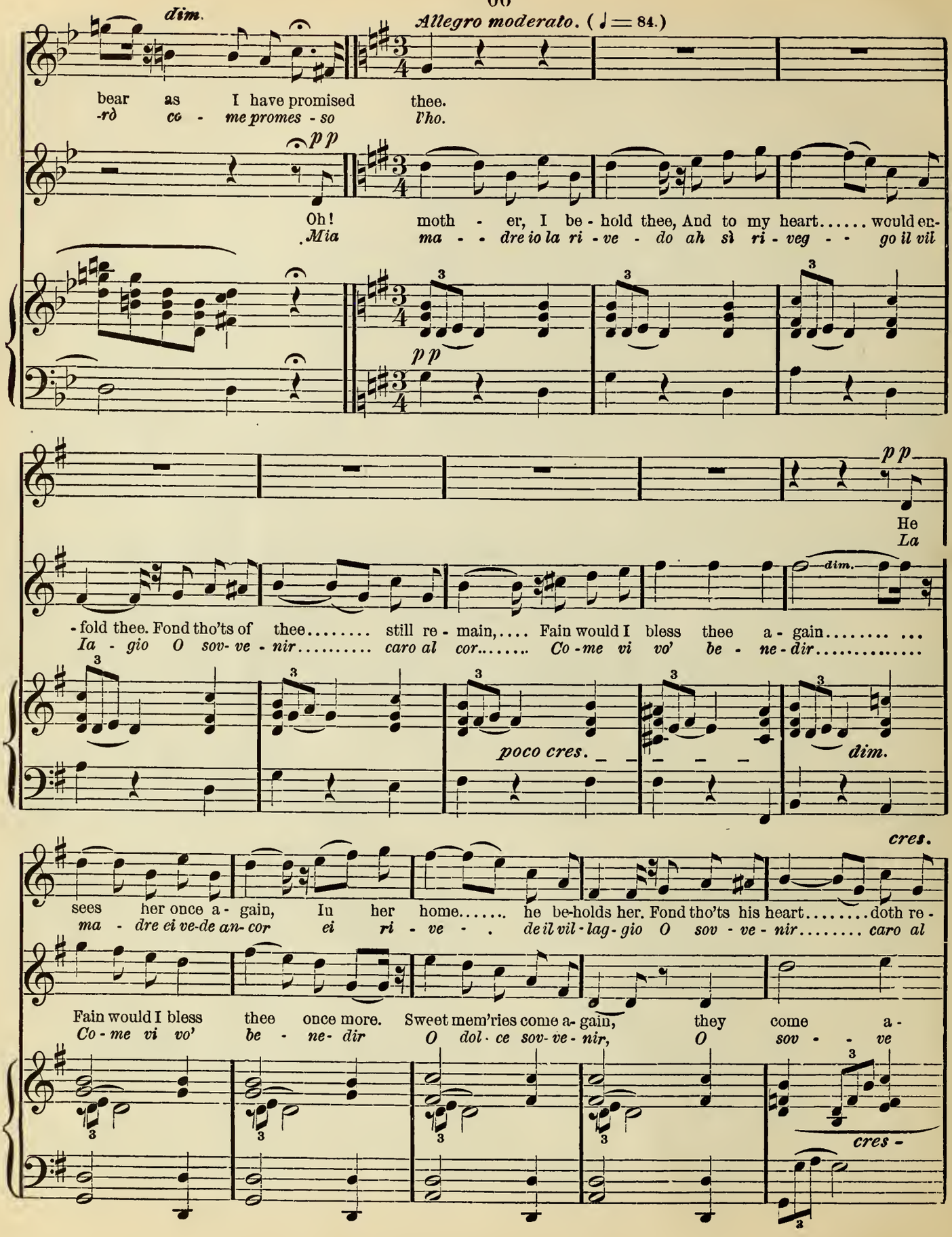
Speak we of thee, O message bearer, Thou homeward wilt journey a - gain? Yes, and this
Par - li - am di te, O mes-sag - giera Lag - giù ri - tor- nar non dei tu? Si ques- ta

colla voce.

p p *p*


f DON JOSE.
eve - ning; to - morrow shall I see thy moth - - - er. Thou'lt see her then? 'tis well!
se - ra, do - man io sa - rò da tua ma - - - dre. Tu la ve - drai? eb - ben!
p
p f
dim.
p espress.
this shalt thou tell her, Jo - se doth love and blessings send her, That he of the past doth re -
tu le di - ra - i, Che Jo - sè l'ama e be - ne - di - - ce sì, che ravve - du - to e - gli
p dim.
pp
-pent, And hopes that his mother ten - - der, Will be with him con -
s'è E vuol che lag - giù la ma - - dre sia con - ten - - ta di
Ped.
*

p
cres - cen -
-tent..... Thou wilt say this, to her, re - mem - - ber, in my name, let the mes - sage
me..... Tu di - ra - i co - si, ca - ri - - na, in mio no - me e per Jo -
pp
do. - - -
portando la voce.
ff
dim. ppriť.
be. ..... And..... this fond kiss, O gentle maid - en, Thou shalt of - - fer to her for
-sè..... ..... E..... questo bacio, o gen-ti - li - - na, a lei dar tu il dei per-
poco.sf dim.
p
pp colla voce.
Ped. Ped. Ped.
a tempo unpoco riť.
pp con semplicita.
rall. - -
cres. - -
I prom - ise this to you in the name of her son, Thy message I will
Si lo promet - to a voi in no - me del fi - gliuole Jo - sè lo ren - de-
me..... (He kisses Micaela.)
me.....
pp
Ped. Ped. Ped. rall. - - -


dim.
Allegro moderato. (♩ = 84.)
bear as I have promised thee.
-rò co - me promes - so l'ho.
pp
Oh! moth - er, I be - hold thee, And to my heart..... would en-
Mia ma - - dre io la ri - ve - do ah sì ri - veg - - go il vil
pp
He
La
- fold thee. Fond tho'ts of thee..... still re - main,.... Fain would I bless thee a - gain..... ...
Ia - gio O sov- ve - nir..... caro al cor..... Co - me vi vo' be - ne - dir.....
dim.
poco cres.
dim.
cres.
sees her once a - gain, In her home..... he be-holds her. Fond tho'ts his heart..... doth re -
ma - dre ei ve-de an- cor ei ri - ve - . de il vil - lag - gio O sov - ve - nir..... caro al
Fain would I bless thee once more. Sweet mem'ries come a- gain, they come a -
Co - me vi vo' be - ne- dir O dol - ce sov- ve - nir, O sov - - ve
cres -

- - - cen - do.

-tain, He longs to bless her now, Sweet thoughts his heart o'er-flow..... New
cor vi vo-glio be - - ne - - dir voi gli colmate il cor..... di

f

-gain, Sweet mem'ries, come a-gain,..... And bid my heart..... o'er - flow. New
-nir o-dol-ce sov-ve-nir..... Ah voi mi col-ma..... te il cor di

- - cen - - - do. - - - mol - -

ff dim.

cour - - age doth en-fold him..... Ah! mem'ries sweet remain. In that loved home a-
for - - za e di co-rag - gio..... O dol-ce sov-ve-nir sua ma-dre ei ri-ve-

ff dim.

cour - - age doth en-fold me!..... Ah! mem'ries sweet, re-main, In that loved home a-
for - - za e di co-rag - gio..... O dol-ce sov-ve-nir ma ma-dre ei ri-ve-

- - - - to. -

f mf

Ped. * Ped. *

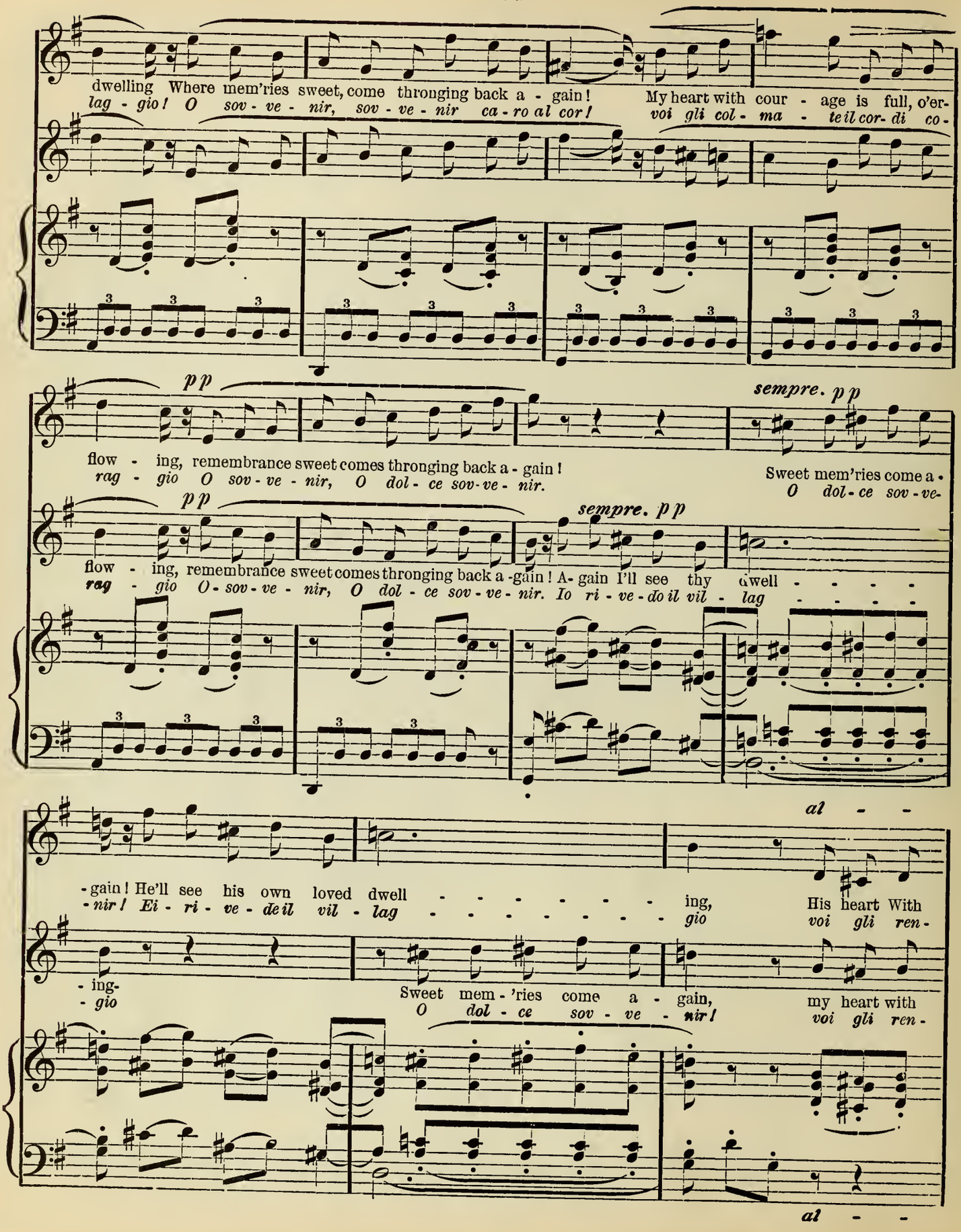
p sf (♩= 92.) pp

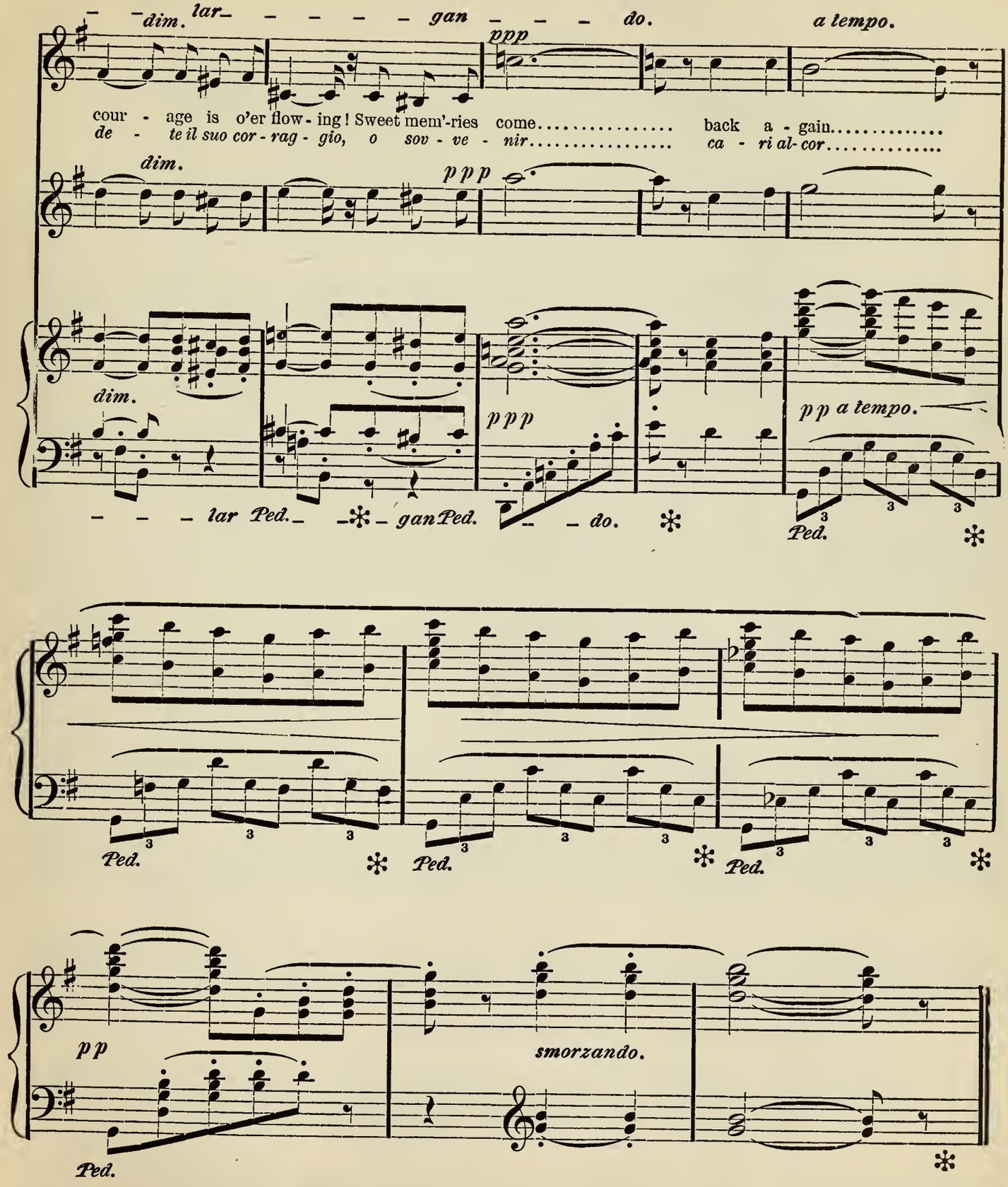
-gain, Once more he doth be-hold..... her! He will be-hold..... his own loved
drà ri-ve-drà il suo vil-lag - - - - gio Ti ri-ve-drà..... o mio vil-

p sf pp

-gain, O moth-er, I be-hold thee! I shall be-hold.-..... my own loved
drò ri-ve-drò il mio vil-lag - - - - gio Ti ri-ve-drò..... o-mio vil

p pp


dwelling Where mem'ries sweet, come thronging back a - gain!
lag - gio! O sov - ve - nir, sov - ve - nir ca - ro al cor!
My heart with cour - age is full, o'er-
voi gli col - ma - te il cor- di co-
pp
flow - ing, remembrance sweet comes thronging back a - gain!
rag - gio O sov - ve - nir, O dol - ce sov-ve - nir.
sempre. pp
Sweet mem'ries come a -
O dol - ce sov - ve-
pp
flow - ing, remembrance sweet comes thronging back a-gain! A- gain I'll see thy dwell - - - -
rag - gio O - sov - ve - nir, O dol - ce sov - ve - nir. Io ri - ve - do il vil - lag - - - -
sempre. pp
al - -
-gain! He'll see his own loved dwell - - - - - - - ing,
-nir! Ei - ri - ve - de il vil - lag - - - - - - - gio
His heart With
voi gli ren -
- ing-
- gio
Sweet mem - 'ries come a - gain,
O dol - ce sov - ve - nir!
my heart with
voi gli ren -
al - -


dim. lar gan do.
ppp
a tempo.
cour - age is o'er flow - ing! Sweet mem'-ries come back a - gain.
de - te il suo cor - rag - gio, o sov - ve - nir ca - ri al-cor
dim.
ppp
dim.
ppp
pp a tempo.
lar Ped. gan Ped. do.
Ped.
Ped.
Ped.
Ped.
pp
smorzando.
Ped.

REST THEE HERE.

No. 7a.

RECITATIVE.

DON JOSE.

Rest thee here, while I read the let- ter thou hast brought.
Re- sta quì, mio te - sor, in tanto io leg - ge - ro

MICAELA.

No, no, read it at
No, no, legger puoi

f

DON JOSE.

once, at once, surely you ought.
sol, più tar-di io tor- ne - rò

MICAELA.

Why thus haste a - way? 'Twill be bet - ter to leave thee alone, with the
Perchè vuoi par - tir? par pruden - 'za, perche co - sì vuol conve-

DON JOSE.

let - ter.
- nien - za.

MICAELA.

Read it... I soon will re- turn!
Men vo....ma ri - torne - ro

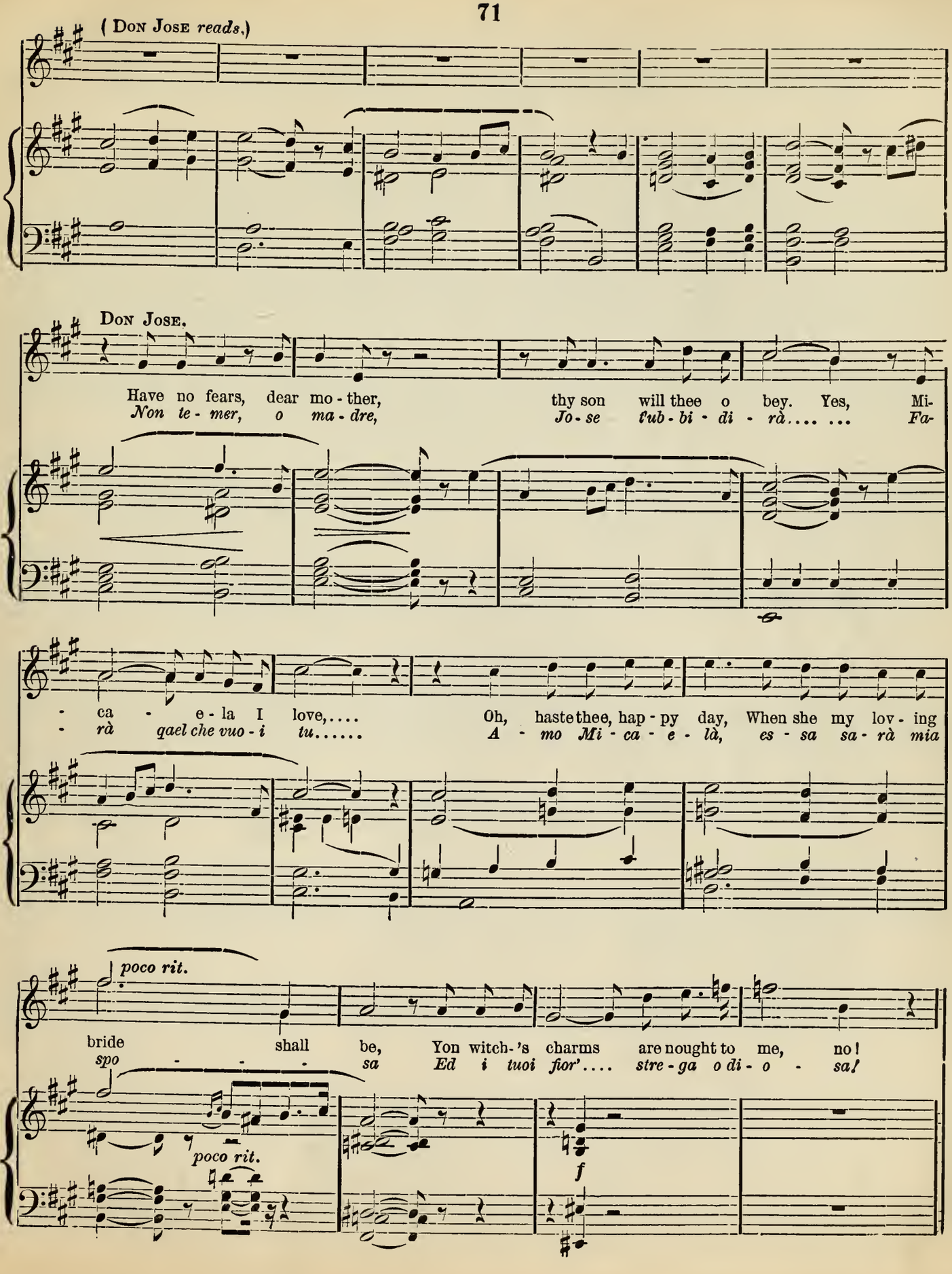
Thou wilt return?....
Ritorne - rai?....

I will re
Ri- torne

tr

p

- turn!
- *ro!*


(Don Jose reads,)
Don Jose.
Have no fears, dear mo - ther, thy son will thee o bey. Yes, Mi-
Non te - mer, o ma - dre, Jo - se t'ub - bi - di - rà.... ... Fa-
- ca - e - la I love,....
- rà qael che vuo - i tu.....
Oh, haste thee, hap - py day, When she my lov - ing
A - mo Mi - ca - e - là, es - sa sa - rà mia
poco rit.
bride shall be, Yon witch-'s charms are nought to me, no!
spo - - - - sa Ed i tuoi fior'.... stre - ga o di - o - sa!
poco rit.
f

[Shrieks and tumult in the factory. ZUNIGA *and soldiers enter. Factory girls rush out of the factory, quarreling, and calling for help.]*

WHENCE COME THESE ANGRY SHRIEKS?

No. 8. **CHORUS.**

Allegro Vivace. ♩ = 72.

f
sempre f
cre -
ZUNIGA.
Whence come these angry shrieks.... and cries?
Per - chè quel cla - mor?..... che c'è?
scen - do. mol - to.
ff
1ST SOPRANOS.
Help us, pray? Help us, pray! Haste to give us aid!....
Ac- co - re- te! ac- co - re- te! nes - su - no ver - rà?....
2D SOPRANOS.
f
Help us, pray! Help us, pray!
Ac - co - re - te! ac - co - re - te!

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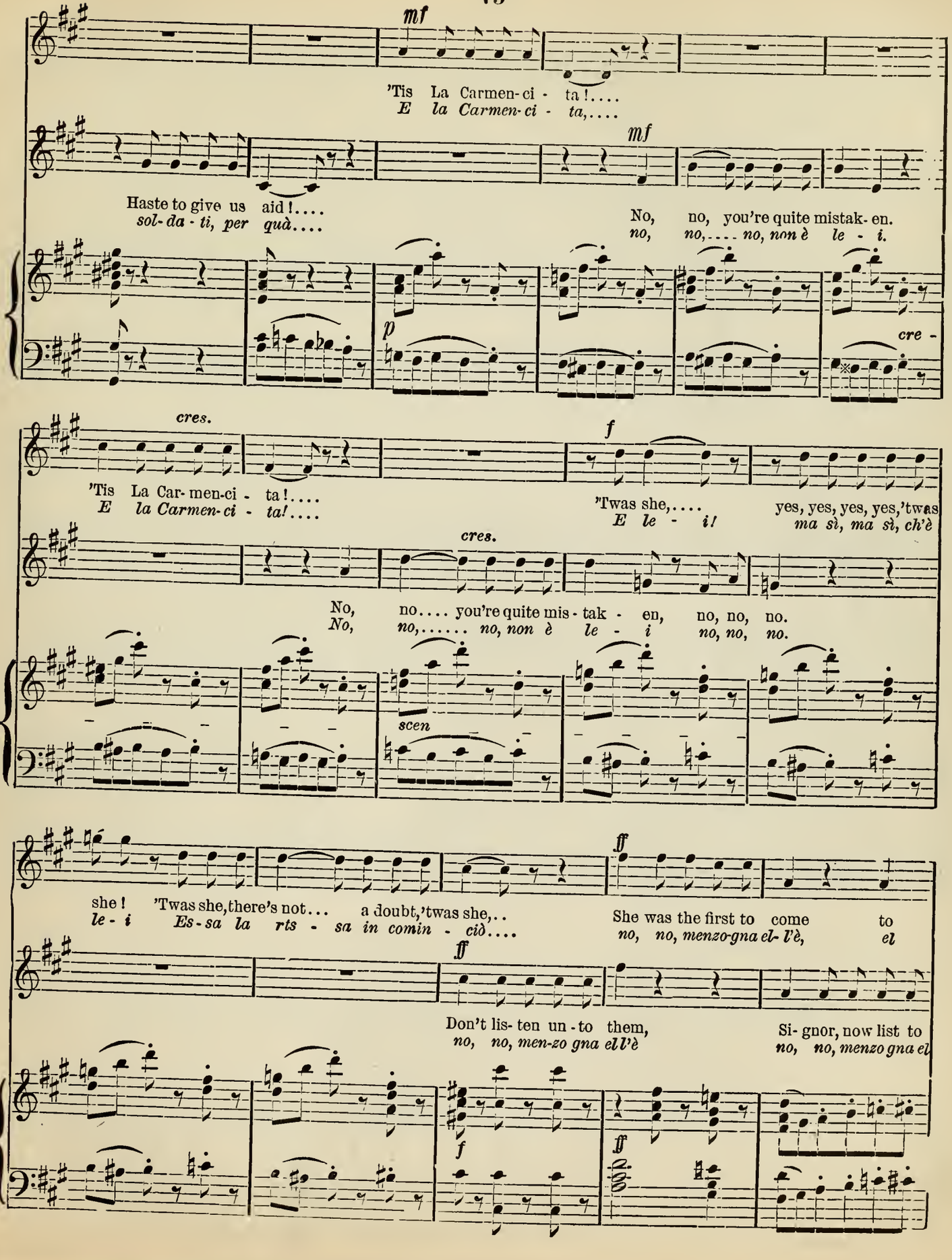
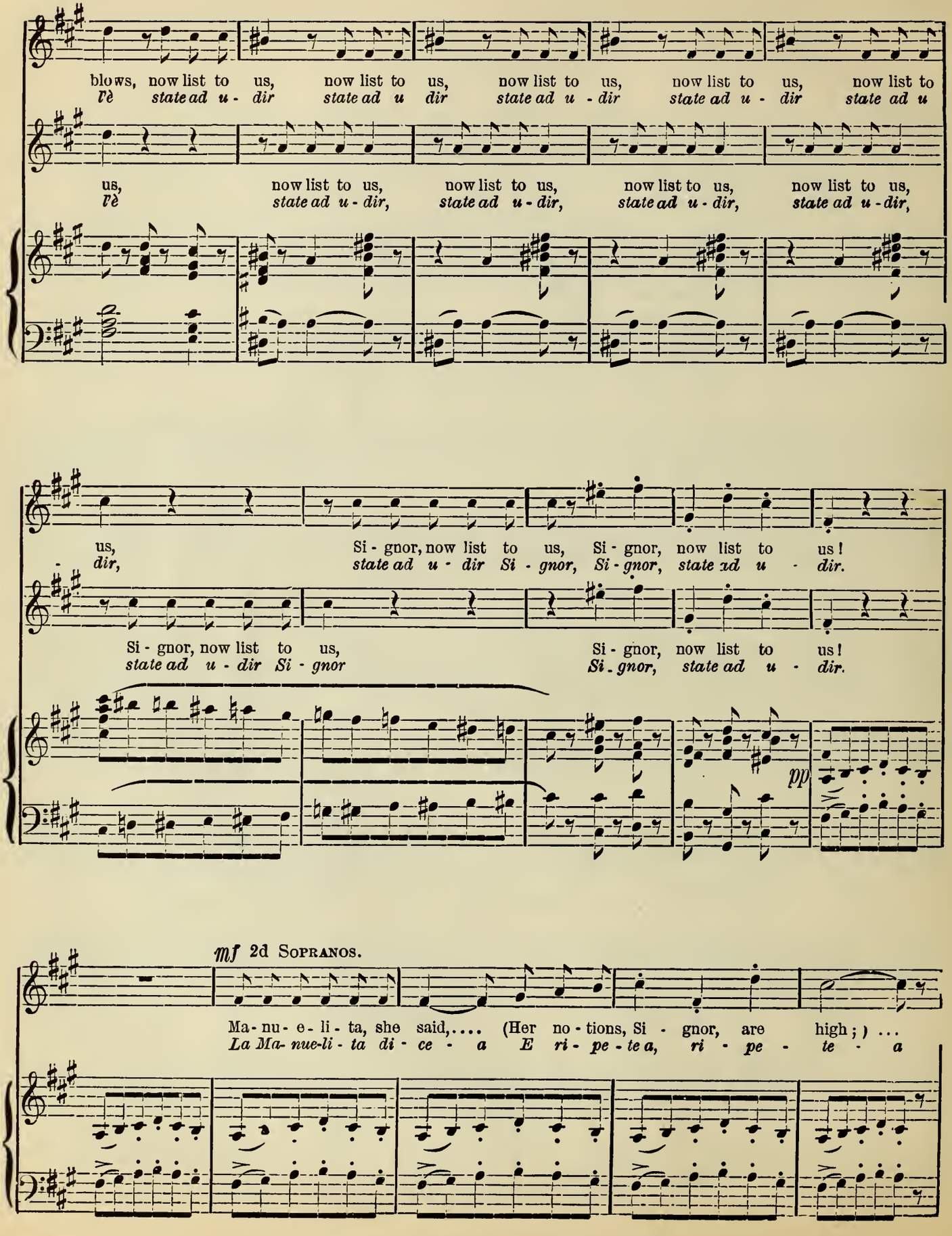
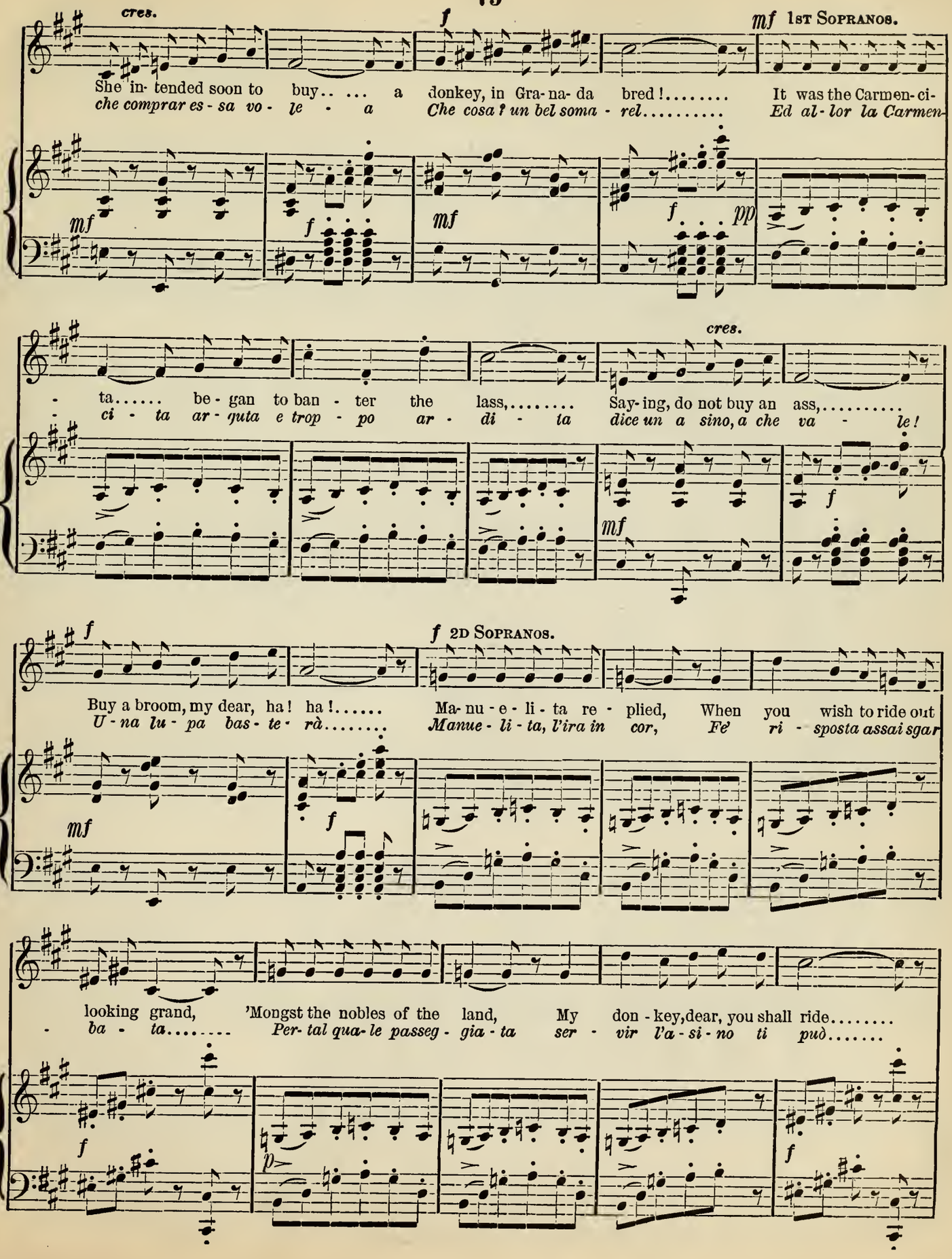
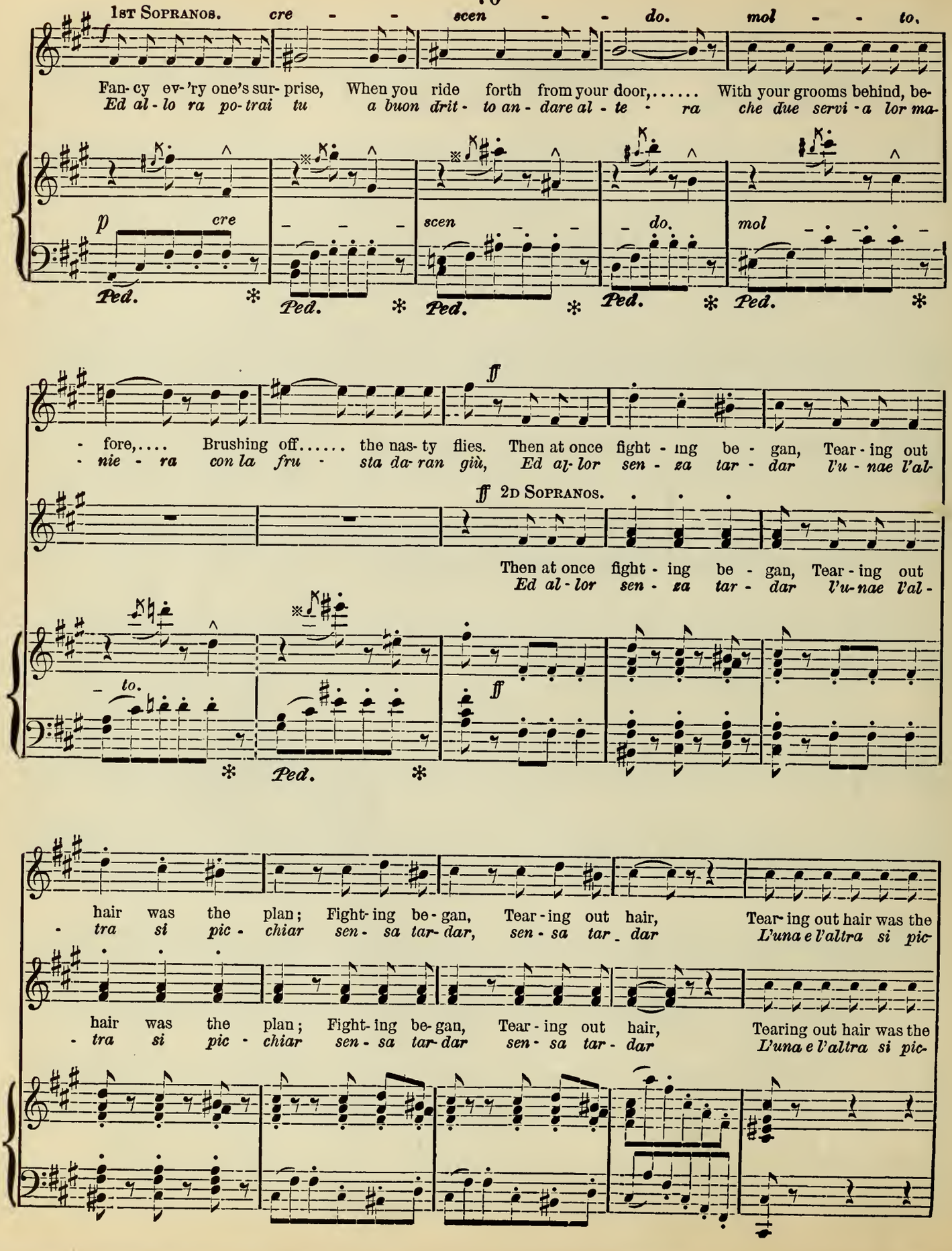
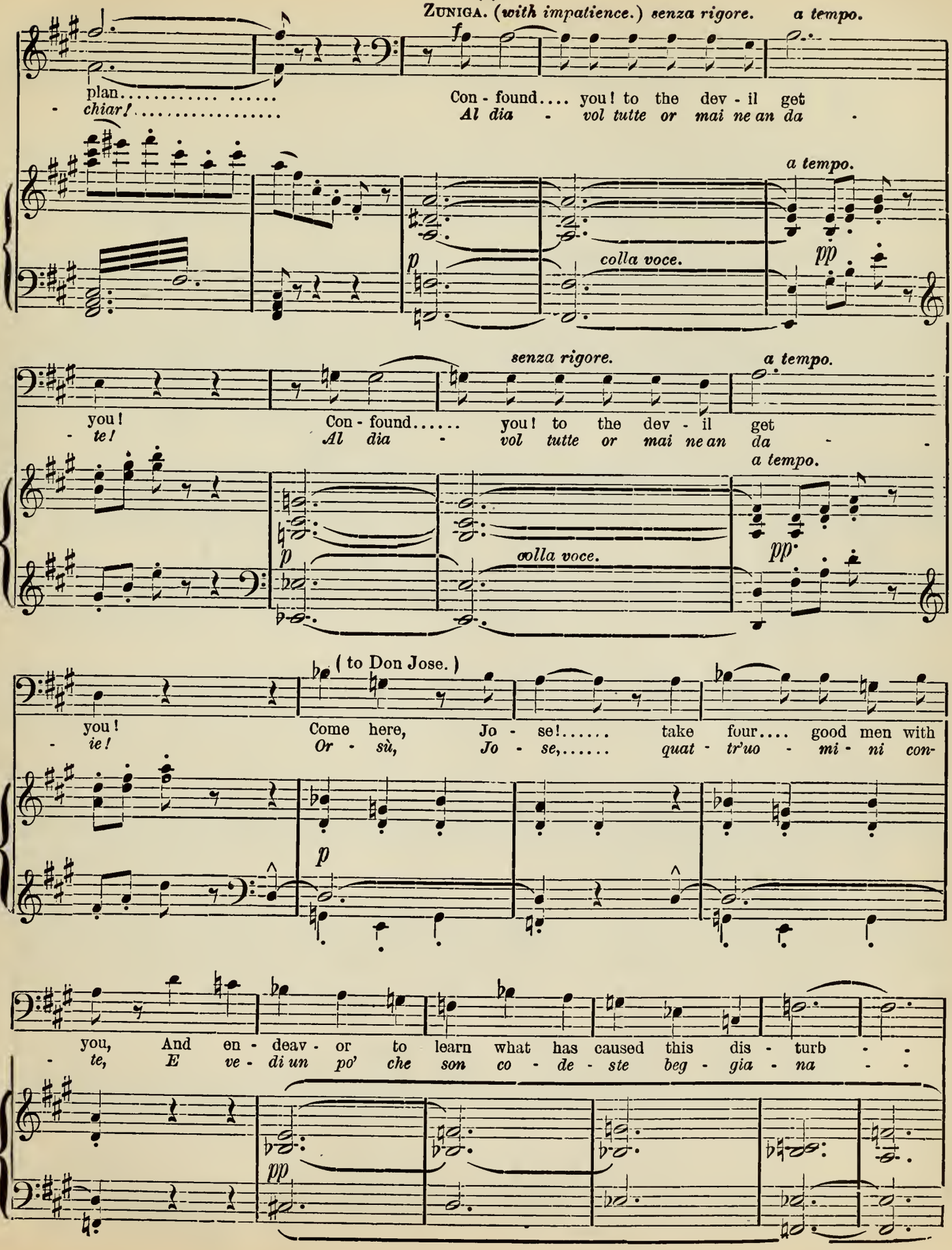
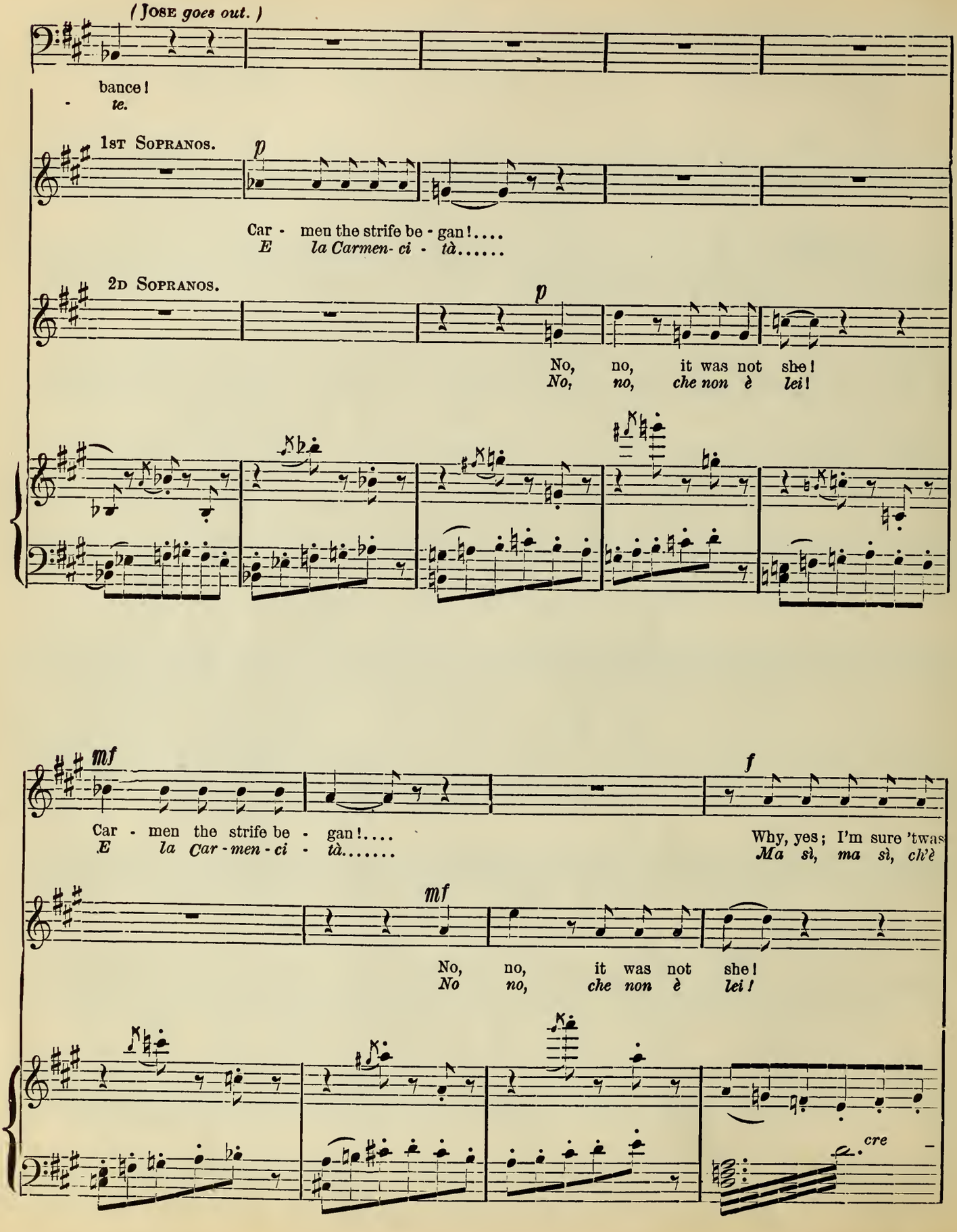

mf
'Tis La Carmen-ci - ta!....
E la Carmen-ci - ta,....
mf
Haste to give us aid!....
sol-da - ti, per quà....
No, no, you're quite mistak-en.
no, no,.... no, non è le - i.
p
cre -
cres.
'Tis La Car-men-ci - ta!....
E la Carmen-ci - ta!....
f
'Twas she,.... yes, yes, yes, yes, 'twas
E le - i! ma sì, ma sì, ch'è
cres.
No, no.... you're quite mis-tak - en, no, no, no.
No, no,..... no, non è le - i no, no, no.
scen
she! 'Twas she, there's not... a doubt, 'twas she,..
le - i Es-sa la rts - sa in comin - ciò....
ff
She was the first to come to
no, no, menzo-gna el-l'è, el
ff
Don't lis-ten un-to them,
no, no, men-zo gna el l'è
Si-gnor, now list to
no, no, menzo gna el
f
ff

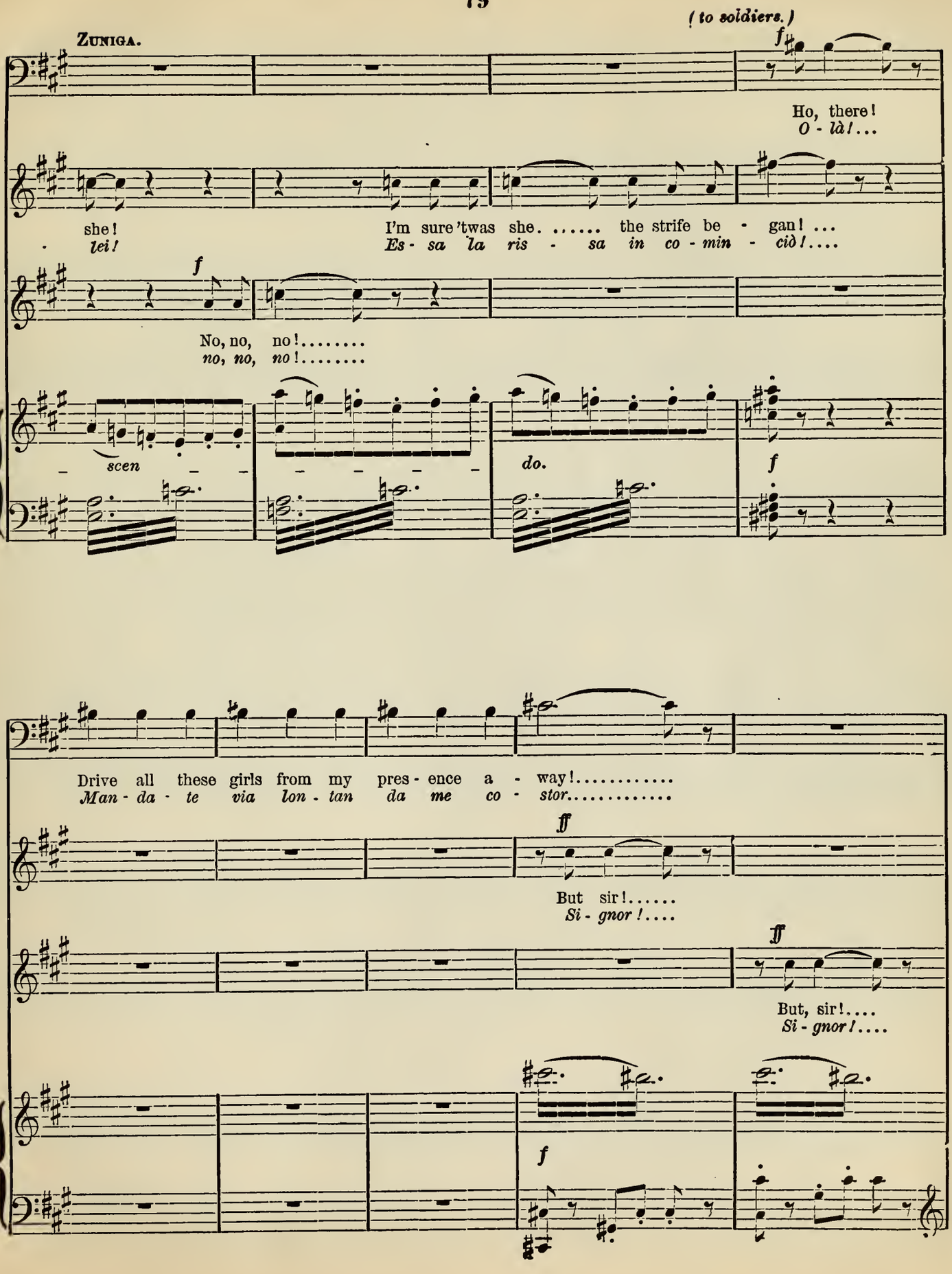

blows, now list to us, now list to us, now list to us, now list to us, now list to
l'è state ad u - dir state ad u dir state ad u - dir state ad u - dir state ad u
us, now list to us, now list to us, now list to us, now list to us,
l'è state ad u - dir, state ad u - dir, state ad u - dir, state ad u - dir,
us, Si - gnor, now list to us, Si - gnor, now list to us!
dir, state ad u - dir Si - gnor, Si - gnor, state ad u - dir.
Si - gnor, now list to us, Si - gnor, now list to us!
state ad u - dir Si - gnor Si - gnor, state ad u - dir.
pp
mf 2d Sopranos.
Ma - nu - e - li - ta, she said,.... (Her no - tions, Si - gnor, are high;) ...
La Ma- nue-li - ta di - ce - a E ri - pe - te a, ri - pe - te - a

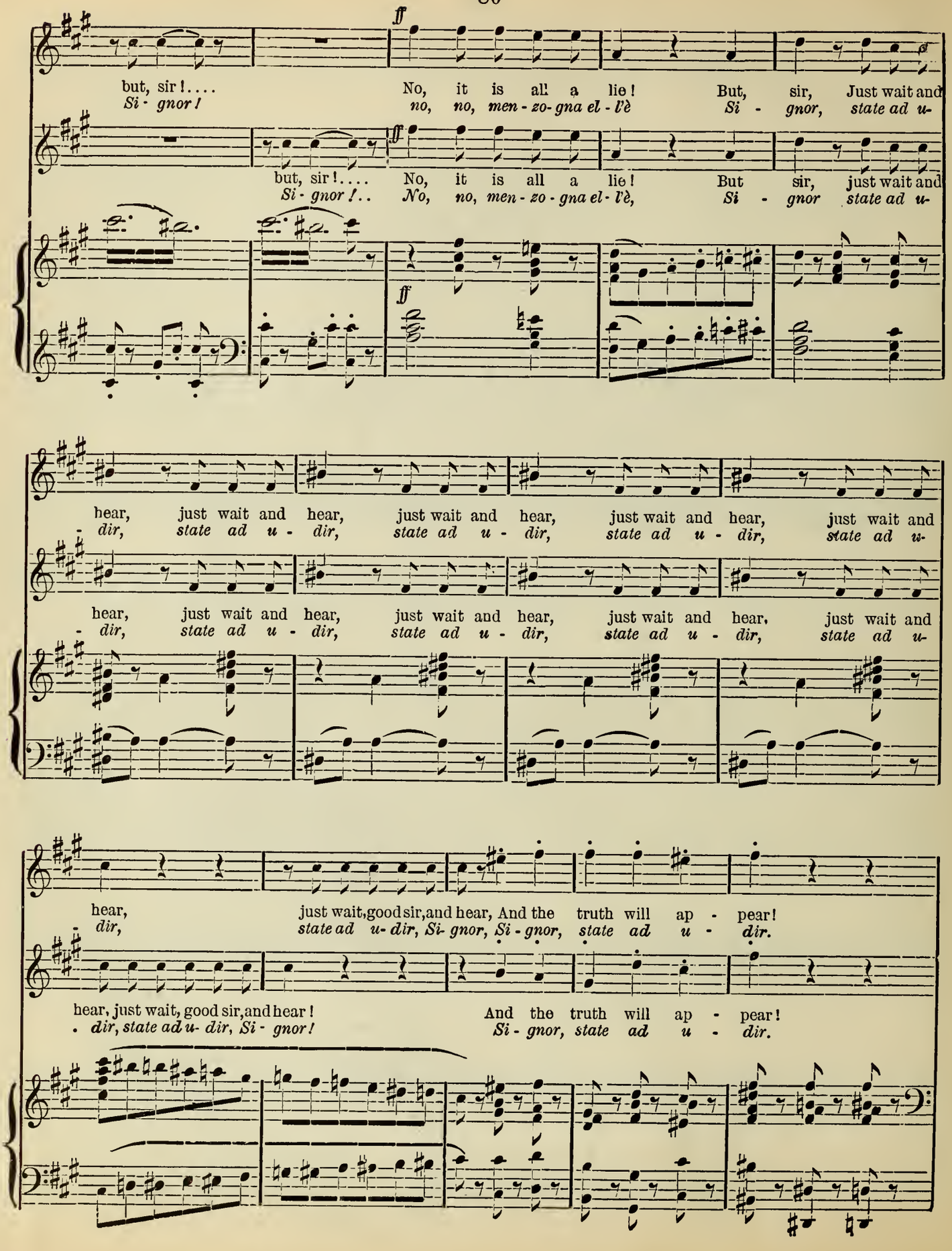

cres.
f
mf 1st Sopranos.
She in- tended soon to buy.. ... a donkey, in Gra- na- da bred!..... It was the Carmen- ci-
che comprar es- sa vo- le - a Che cosa? un bel soma - rel..... Ed al- lor la Carmen-
mf
f
mf
f pp
cres.
- ta..... be- gan to ban - ter the lass,..... Say- ing, do not buy an ass,.....
- ci - ta ar- juta e trop - po ar - di - ta dice un a sino, a che va - le!
f
mf
f
f 2d Sopranos.
Buy a broom, my dear, ha! ha!..... Ma- nu- e- li- ta re - plied, When you wish to ride out
U- na lu- pa bas- te- rà..... Manue- li- ta, l'ira in cor, Fe' ri - sposta assai sgar
mf
f
looking grand, 'Mongst the nobles of the land, My don - key, dear, you shall ride.....
- ba - ta..... Per- tal qua- le passeg - gia - ta ser - vir l'a - si - no ti può.....
f
p
f

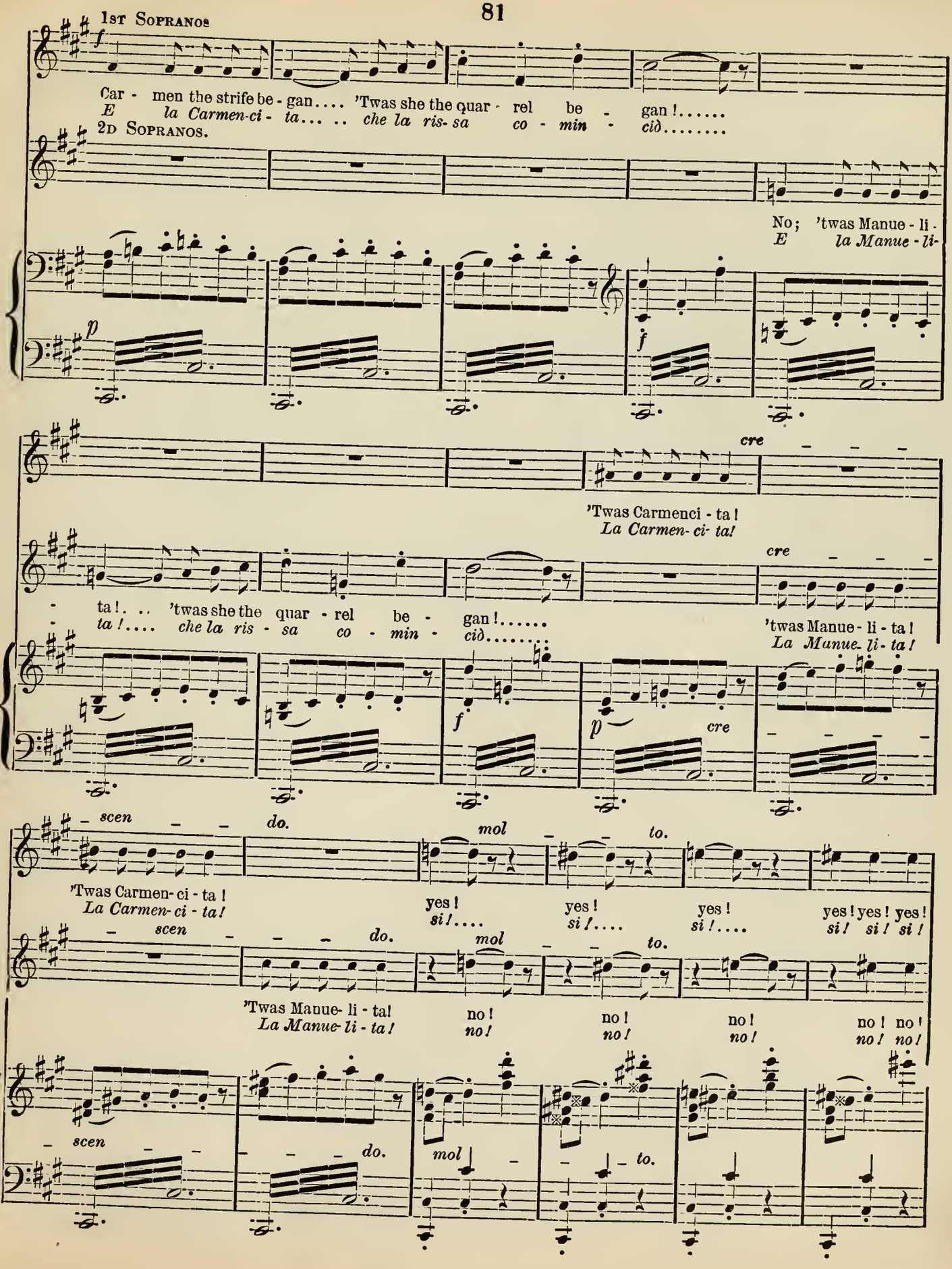

1st Sopranos. cre - - scen - - do. mol - - to.
Fan- cy ev- 'ry one's sur- prise, When you ride forth from your door,..... With your grooms behind, be-
Ed al- lo ra po- trai tu a buon drit- to an- dare al- te - ra che due servi- a lor ma-
p cre scen do. mol
Ped. Ped. Ped. Ped. Ped.
ff
- fore,.... Brushing off..... the nas- ty flies. Then at once fight - ing be - gan, Tear - ing out
- nie - ra con la fru - sta da- ran giù, Ed al- lor sen - za tar - dar l'u - nae l'al-
ff 2d Sopranos.
Then at once fight - ing be - gan, Tear - ing out
Ed al- lor sen - za tar - dar l'u- nae l'al-
- to.
ff
Ped.
hair was the plan; Fight- ing be- gan, Tear- ing out hair, Tear- ing out hair was the
- tra si pic - chiar sen - sa tar- dar, sen - sa tar _ dar L'una e l'altra si pic-
hair was the plan; Fight- ing be- gan, Tear - ing out hair, Tearing out hair was the
- tra si pic - chiar sen - sa tar- dar sen - sa tar - dar L'una e l'altra si pic-

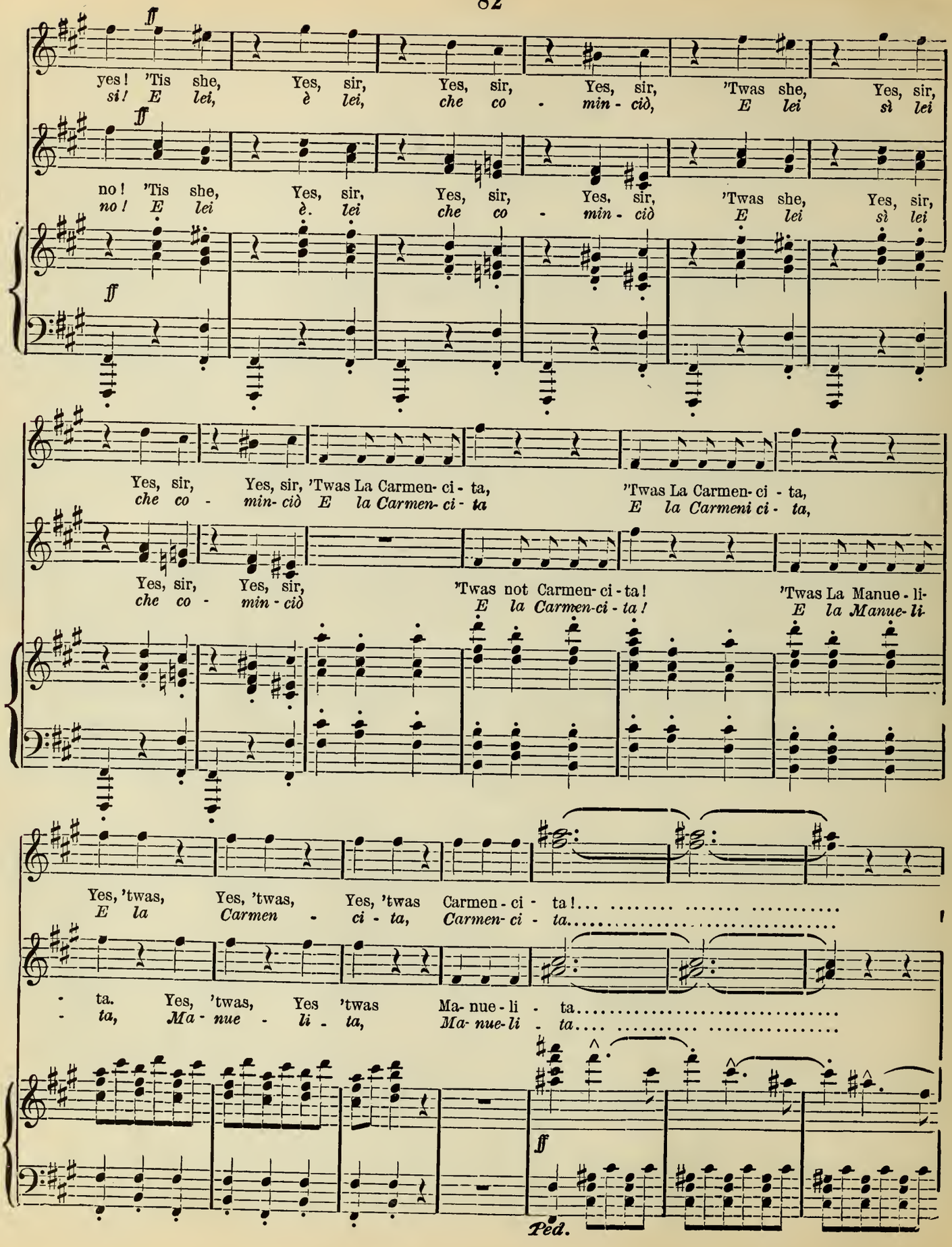

ZUNIGA. (with impatience.) senza rigore. a tempo.
plan.....
- chiar!.....
Con - found.... you! to the dev - il get
Al dia - vol tutte or mai ne an da -
a tempo.
colla voce.
you!
- te!
Con - found..... you! to the dev - il get
Al dia - vol tutte or mai ne an da -
senza rigore.
a tempo.
colla voce.
(to Don Jose.)
you!
- ie!
Come here, Jo - se!..... take four.... good men with
Or - sù, Jo - se,..... quat - tr'uo - mi - ni con-
you, And en - deav - or to learn what has caused this dis - turb -
- te, E ve - di un po' che son co - de - ste beg - gia - na -

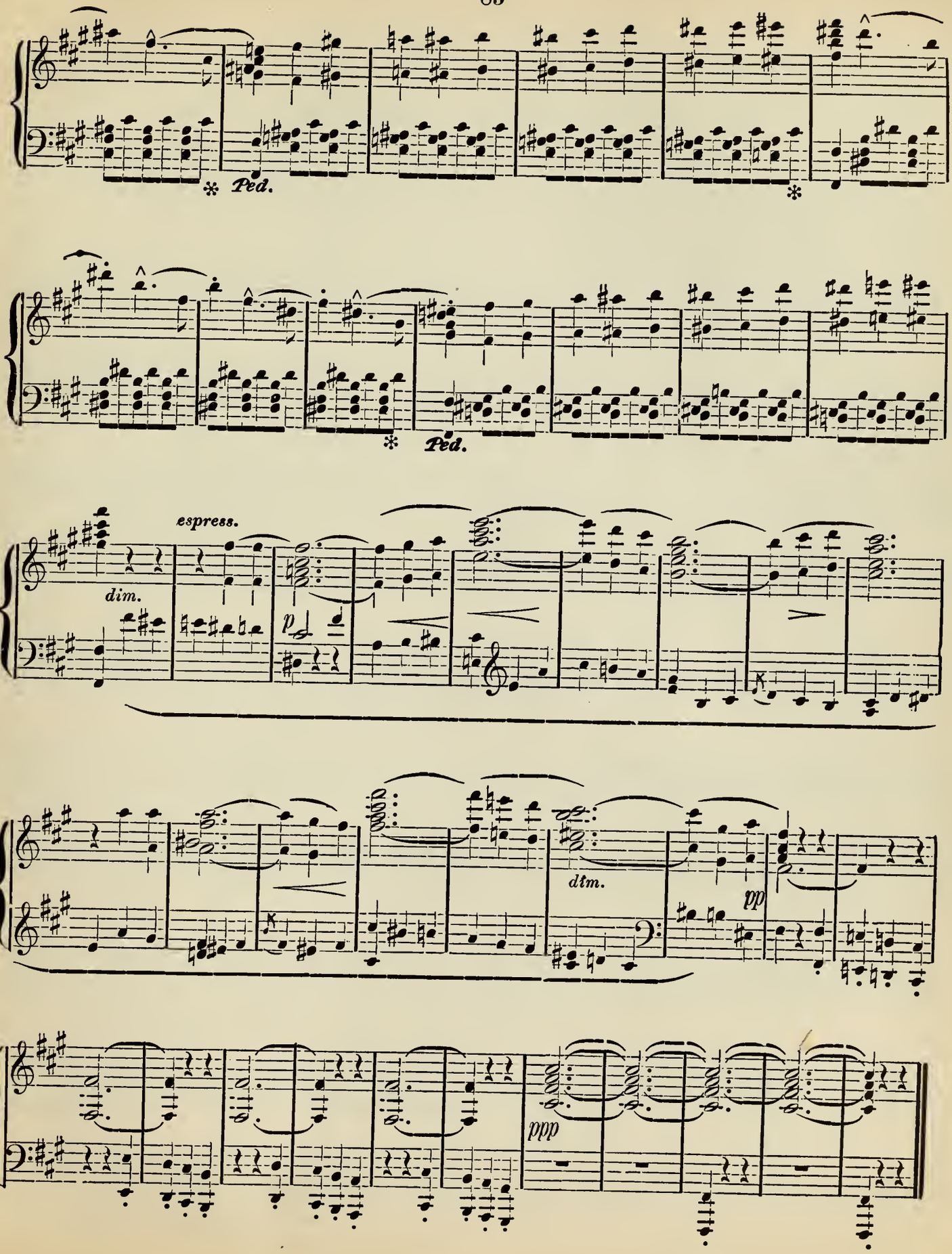

(JOSE goes out.)
bance!
te.
1st SOPRANOS.
p
Car - men the strife be - gan!....
E la Carmen- ci - tà.....
2d SOPRANOS.
p
No, no, it was not she!
No, no, che non è lei!
mf
Car - men the strife be - gan!....
E la Car-men-ci - tà.....
f
Why, yes; I'm sure 'twas
Ma sì, ma sì, ch'è
mf
No, no, it was not she!
No no, che non è lei!
cre


Zuniga.
(to soldiers.)
Ho, there!
O - là!...
she!
lei!
I'm sure 'twas she..... the strife be - gan!...
Es - sa la ris - sa in co - min - ciò!....
No, no, no!.....
no, no, no!.....
scen
do.
Drive all these girls from my pres - ence a - way!.....
Man - da - te via lon - tan da me co - stor.....
But sir!.....
Si - gnor!....
But, sir!....
Si - gnor!....

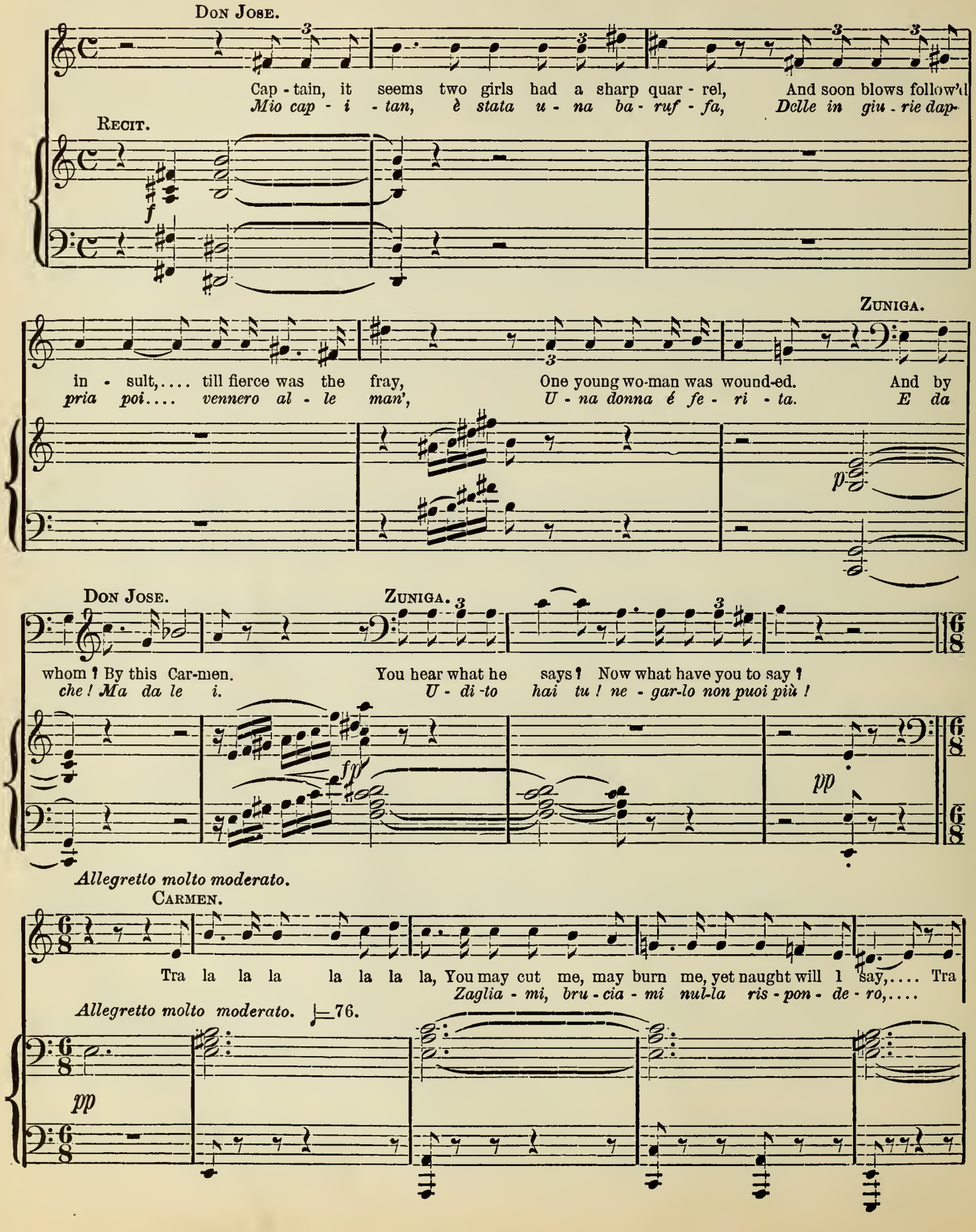

ff
but, sir!.... No, it is all a lie! But, sir, Just wait and
Si - gnor! no, no, men - zo - gna el - l'è Si - gnor, state ad u-
but, sir!.... No, it is all a lie! But sir, just wait and
Si - gnor!.. No, no, men - zo - gna el - l'è, Si - gnor state ad u-
ff
hear, just wait and hear, just wait and hear, just wait and hear, just wait and
- dir, state ad u - dir, state ad u - dir, state ad u - dir, state ad u-
hear, just wait and hear, just wait and hear, just wait and hear, just wait and
- dir, state ad u - dir, state ad u - dir, state ad u - dir, state ad u-
hear, just wait, good sir, and hear, And the truth will ap - pear!
- dir, state ad u- dir, Si- gnor, Si - gnor, state ad u - dir.
hear, just wait, good sir, and hear! And the truth will ap - pear!
. dir, state ad u- dir, Si - gnor! Si - gnor, state ad u - dir.

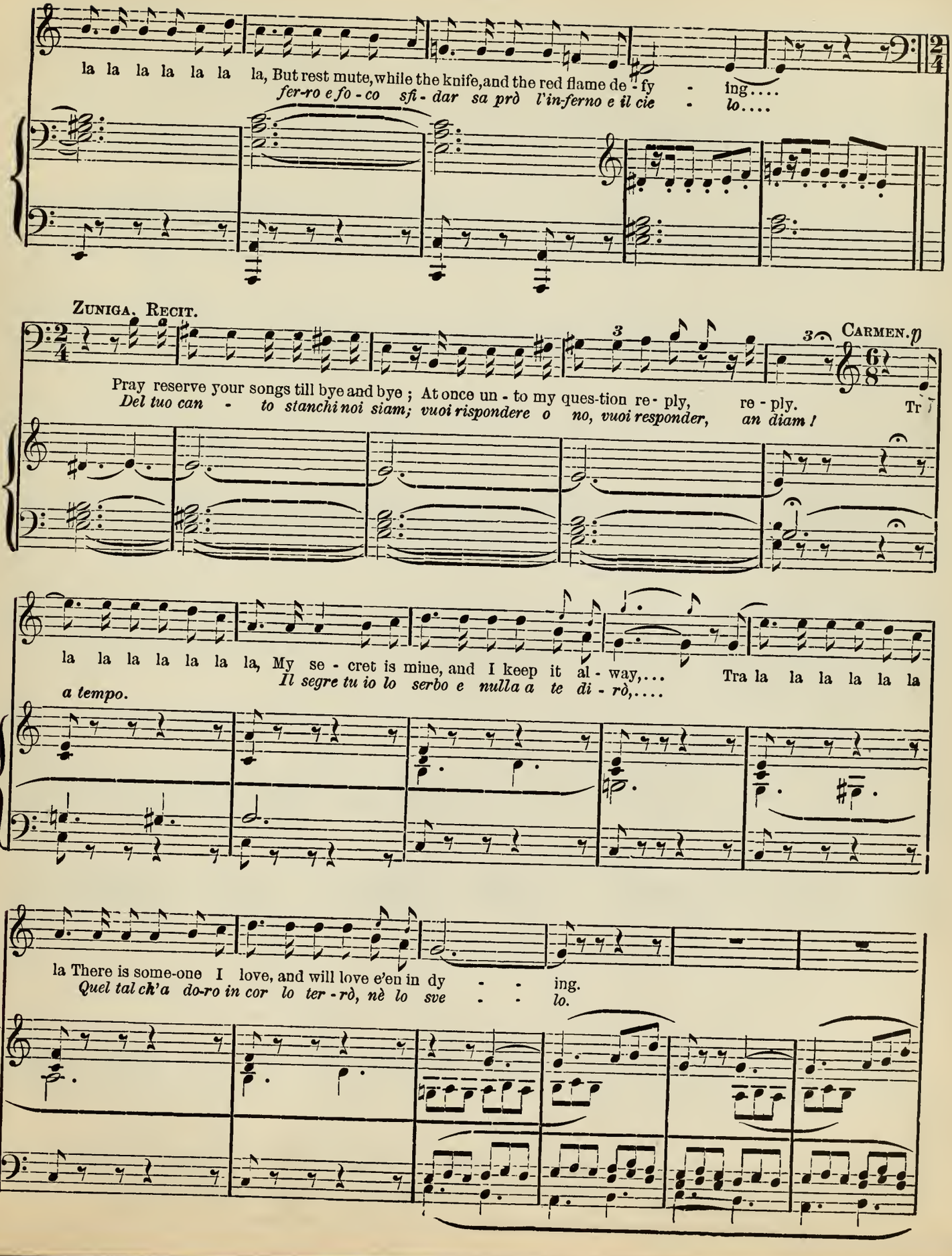

1st Sopranos
Car - men the strife be - gan.... 'Twas she the quar - rel be - gan!.....
E la Carmen-ci - ta... .. che la ris- sa co - min - ciò.....
2d Sopranos.
No; 'twas Manue - li -
E la Manue - li -
'Twas Carmenci - ta!
La Carmen- ci- ta!
- ta!. .. 'twas she the quar - rel be - gan!.....
- ta!.... che la ris - sa co - min - ciò.....
'twas Manue - li - ta!
La Manue- li - ta!
'Twas Carmen- ci - ta!
La Carmen- ci - ta!
yes! yes! yes! yes! yes! yes! yes!
si!.... si!.... si! si! si!
'Twas Manue- li - ta!
La Manue- li - ta!
no! no! no! no! no! no! no!
no! no! no! no! no!
scen - - do. mol - - to.

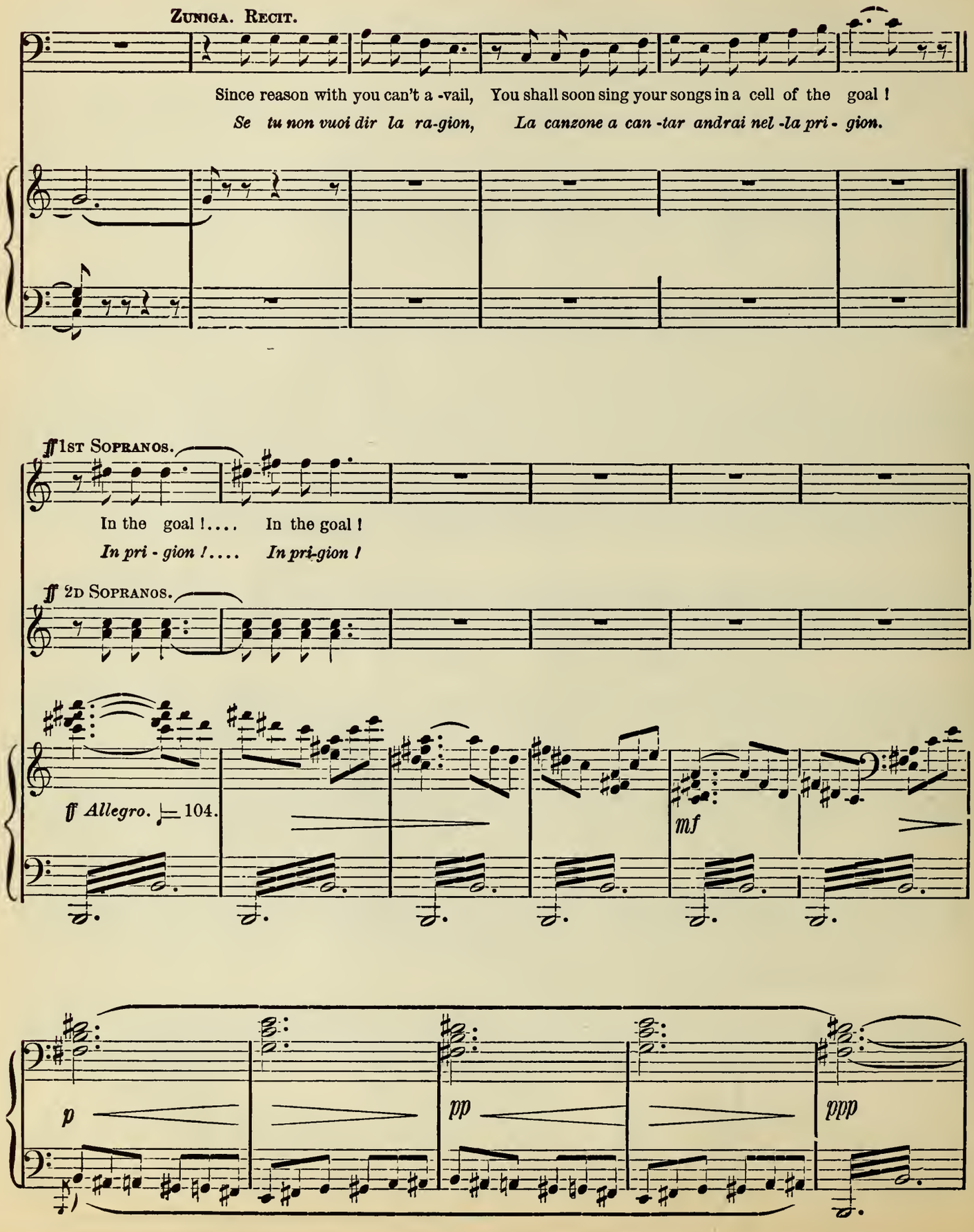

yes! 'Tis she, Yes, sir, Yes, sir, Yes, sir, 'Twas she, Yes, sir,
sì! E lei, è lei, che co - min - ciò, E lei sì lei
no! 'Tis she, Yes, sir, Yes, sir, Yes, sir, 'Twas she, Yes, sir,
no! E lei è. lei che co - min - ciò E lei sì lei
Yes, sir, Yes, sir, 'Twas La Carmen- ci - ta, 'Twas La Carmen- ci - ta,
che co - min- ciò E la Carmen- ci - ta E la Carmeni ci - ta,
Yes, sir, Yes, sir, 'Twas not Carmen- ci - ta! 'Twas La Manue - li-
che co - min - ciò E la Carmen-ci - ta! E la Manue- li
Yes, 'twas, Yes, 'twas, Yes, 'twas Carmen - ci - ta!
E la Carmen - ci - ta, Carmen- ci - ta.
- ta. Yes, 'twas, Yes 'twas Ma- nue - li - ta
- ta, Ma - nue - li - ta, Ma- nue- li - ta
Ped.

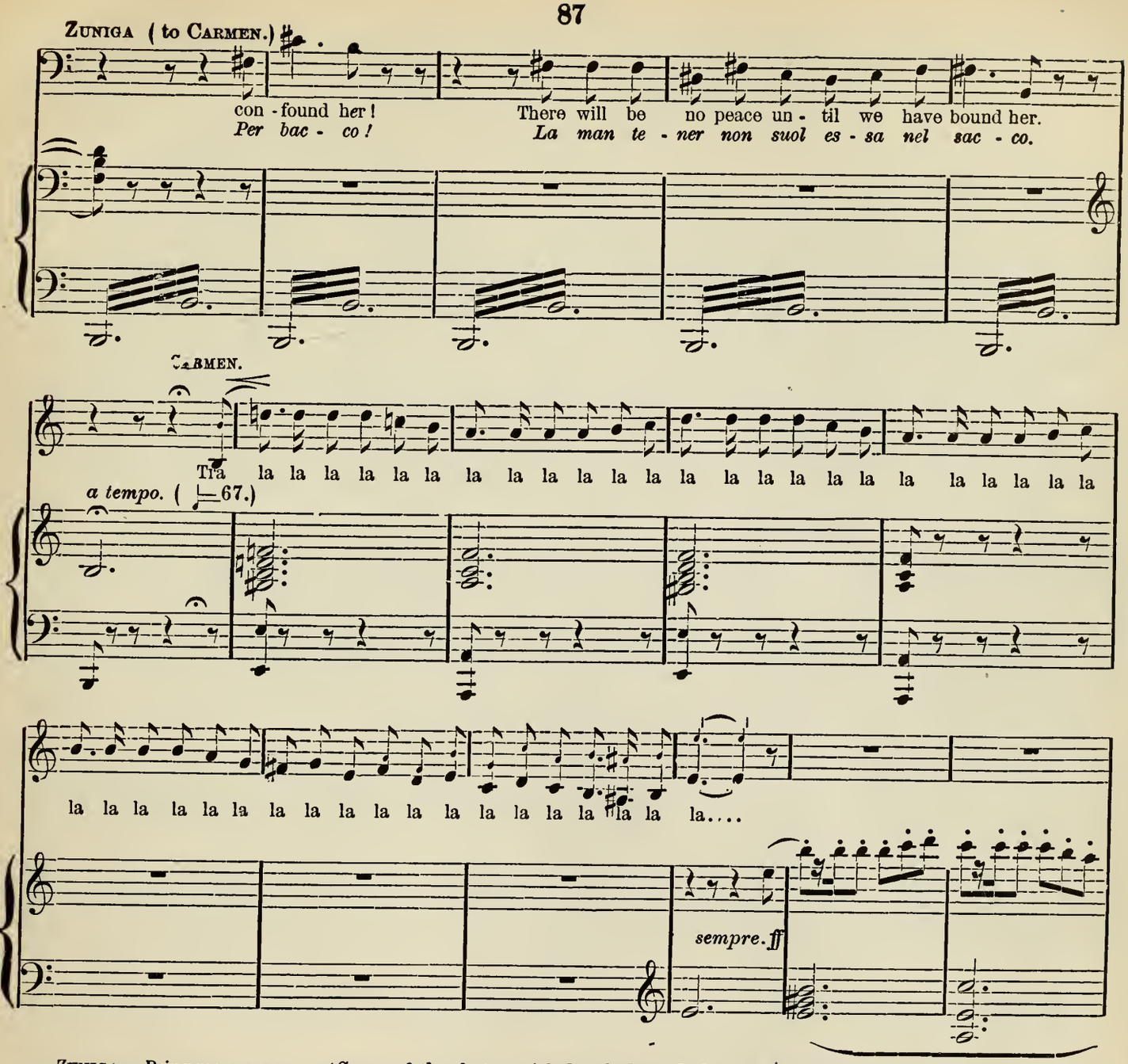

Ped.
Ped.
espress.
dim.
p
dim.
pp
ppp

No. 9. CANZONET and RECITATIVE.

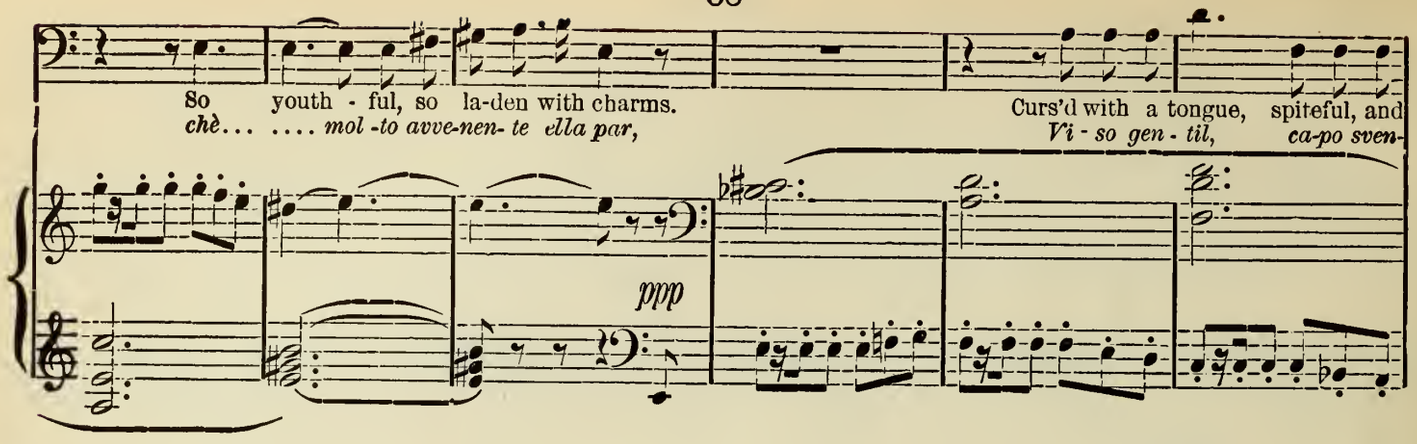

Don Jose.
Cap - tain, it seems two girls had a sharp quar - rel, And soon blows follow'd
Mio cap - i - tan, è stata u - na ba - ruf - fa, Delle in giu - rie dap-
Recit.
f
Zuniga.
in - sult,.... till fierce was the fray, One young wo-man was wound-ed. And by
pria poi.... vennero al - le man', U - na donna é fe - ri - ta. E da
p
Don Jose.
Zuniga.
whom ? By this Car-men. You hear what he says ? Now what have you to say ?
che ! Ma da le i. U - di - to hai tu ! ne - gar-lo non puoi più !
fp
pp
Allegretto molto moderato.
Carmen.
Tra la la la la la la la, You may cut me, may burn me, yet naught will I say,.... Tra
Zaglia - mi, bru - cia - mi nul-la ris - pon - de - ro,....
Allegretto molto moderato. ♩=76.
pp


la la la la la la, But rest mute, while the knife, and the red flame de - fy - ing....
fer-ro e fo - co sfi - dar sa prò l'in-ferno e il cie - lo....
Zuniga. Recit.
Carmen. p
Pray reserve your songs till bye and bye; At once un - to my ques-tion re - ply, re - ply.
Del tuo can - to stanchi noi siam; vuoi rispondere o no, vuoi responder, an diam!
la la la la la la la, My se - cret is mine, and I keep it al - way,... Tra la la la la la la
Il segre tu io lo serbo e nulla a te di - rò,....
a tempo.
la There is some-one I love, and will love e'en in dy - - ing.
Quel tal ch'a do-ro in cor lo ter - rò, nè lo sve - - lo.


Zuniga. Recit.
Since reason with you can't a -vail, You shall soon sing your songs in a cell of the goal !
Se tu non vuoi dir la ra-gion, La canzone a can -tar andrai nel -la pri - gion.
ff 1st Sopranos.
In the goal !.... In the goal !
In pri - gion !.... In pri-gion !
ff 2d Sopranos.
ff Allegro. ♩= 104.
mf
p
pp
ppp

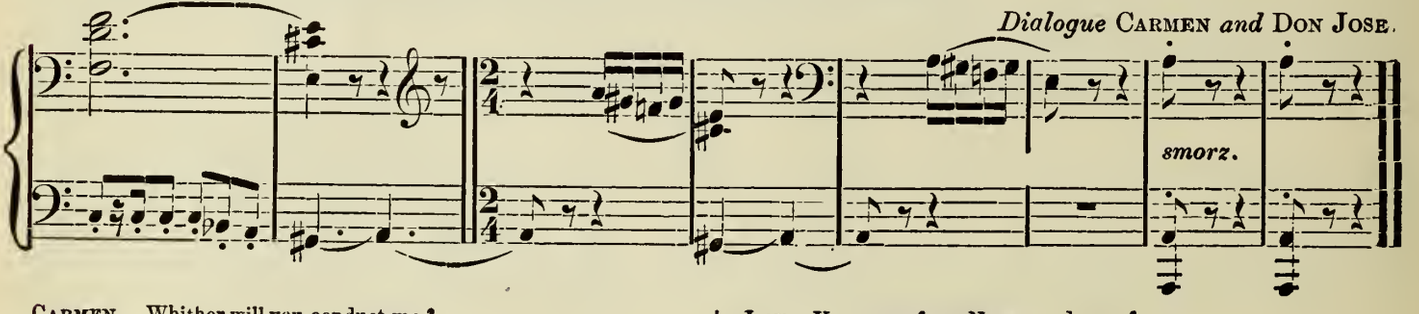

ZUNIGA (to CARMEN.)
con - found her!
Per bac - co!
There will be no peace un - til we have bound her.
La man te - ner non suol es - sa nel sac - co.
CARMEN.
Tra la la la la la la la la la la la la la la la la la la la la la la la la
a tempo. (♩=67.)
la la la la la la la la la la la la la la la la la la la la la la la....
sempre. ff

ZUNIGA. Bring me a rope. (*Some of the factory girls break through the line of guards, and rush towards* CARMEN. CARMEN *tries to strike one of them, but is prevented by* JOSE. *The Soldiers force the crowd entirely off the stage. A Soldier hands a rope to* ZUNIGA. ZUNIGA (to JOSE). Take this, and tie those pretty hands together.



(*To* CARMEN.) You can practice your gypsy songs in prison, and the turnkey can tell you what he thinks of them. (*To* JOSE.) I will write out the order, and you will conduct her. (*Exit* ZUNIGA *and Soldiers.*)

Dialogue CARMEN *and* DON JOSE.



CARMEN. Whither will you conduct me?

JOSE. To prison, my poor child.

CAR. Alas, what will become of me? Have pity on me! You are so young, so handsome. (JOSE *walks away from her; returns, and walks up and down, continually watched by* CARMEN.) This cord; you have tied it so tight, this cord, that my wrists are almost broken.

JOSE. If it hurts you, I can untie it. The captain told me to tie your hands, but he did not tell me to— (*He unties the cord.*)

CAR. Let me escape, and I will give you a piece of Barlachi, a magic stone, that will make every woman fall in love with you!

JOSE (*walking away*). We are not here to talk nonsense. You must go to prison. It is the captain's order, and there is no appeal.

CAR. You come from Navarre, do you not?

JOSE. Yes; from Elizondo.

CAR. And I from Echalar.

JOSE. From Echalar? 'Tis only four hours' journey from Elizondo.

CAR. Yes; it is there I was born. I was stolen away by gipsies, and brought to Seville. I have been working at the factory to gain enough money to carry me back to Navarre, to my poor dear mother, whose only support I am. I am constantly insulted, and the girls are leagued against me because I tell them that all their Seviglian boobies, with knives in their belts, are not worth one of our Navarrese lads, with his blue boina and his maquila. Comrade, will you not help a poor girl from Navarre?

JOSE. You come from Navarre, do you?

CAR. Certainly

JOSE. Certainly *not*. There is not a word of truth in what you say. Your eyes, your hair, your mouth, your complexion, all proclaim that you are a gypsy.

CAR You think me a gypsy?

JOSE. I am sure of it.

CAR (*laughing*). I see that I have taken the trouble to tell lies for nothing. Yes, I am a gypsy. But you will none the less do what I ask of you. And why? Because you love me!

JOSE. I?

CAR. Yes, you love me! it is useless to deny it. I know all the symptoms. Your glances, the tones of your voice, and that flower, which you have kept. Oh! you may throw it away now if you choose; but 'tis too late. It has rested long enough against your heart; the charm has worked!

JOSE (*sternly*). Speak to me no more. Do you hear me? I forbid you to speak to me!

CAR. Very good, senor. You forbid me to speak. I will speak no more.

DOWN NEAR THE WALLS OF SEVILLA.

(PRESSO IL BASTION DI SEVIGLIA.)

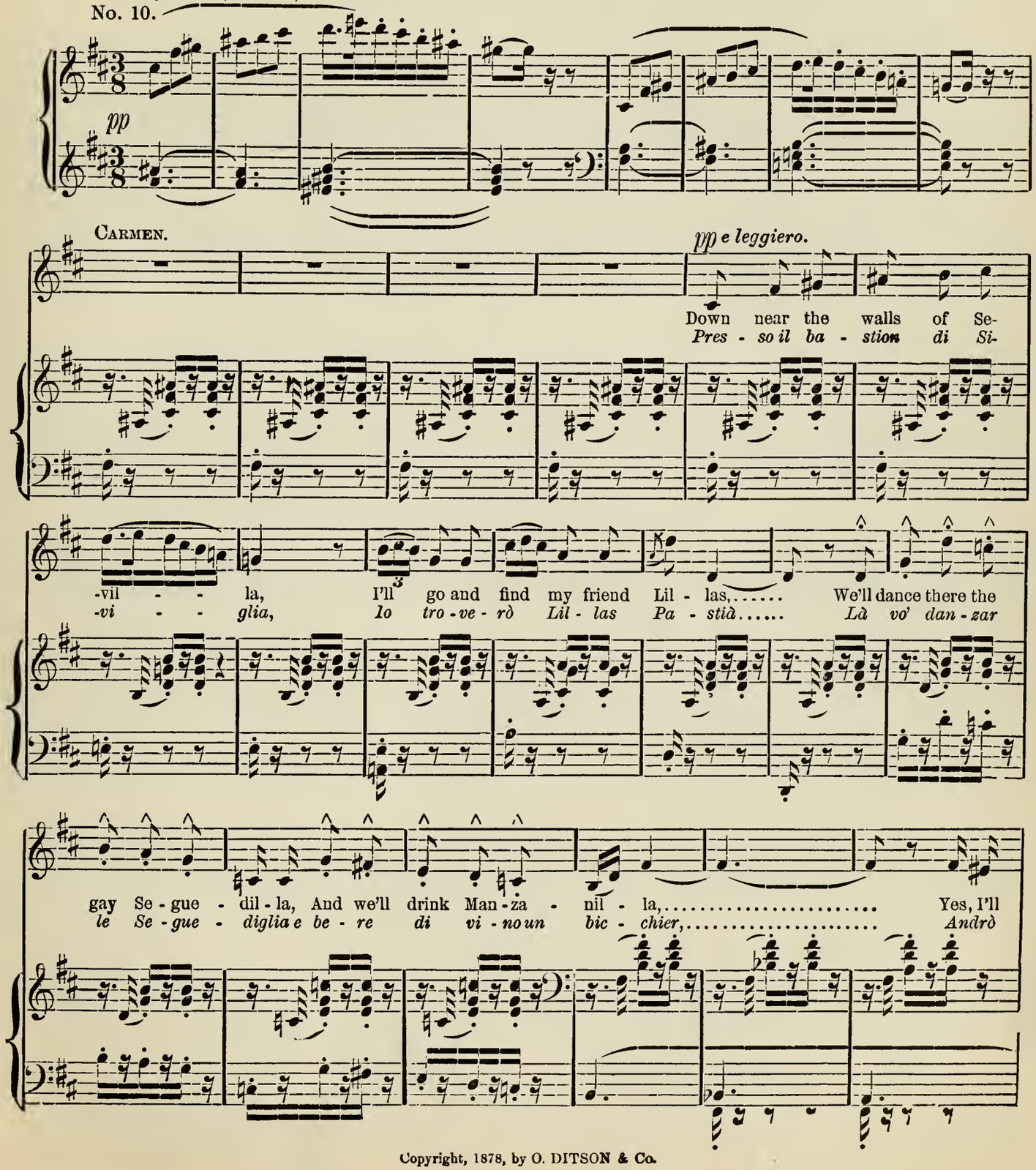
SEGUEDILLA.

Translated and adapted by
THEODORE T. BARKER.

"CARMEN," by G. BIZET.

Allegretto. (♪= 160.)

No. 10.


pp
CARMEN.
pp e leggiero.
Down near the walls of Se-
Pres - so il ba - stion di Si-
-vil - - la, I'll go and find my friend Lil - las,..... We'll dance there the
-vi - - glia, Io tro - ve - rò Lil - las Pa - stià..... Là vo' dan - zar
gay Se - gue - dil - la, And we'll drink Man - za - nil - la,..... Yes, I'll
le Se - gue - diglia e be - re di vi - no un bic - chier,..... Andrò

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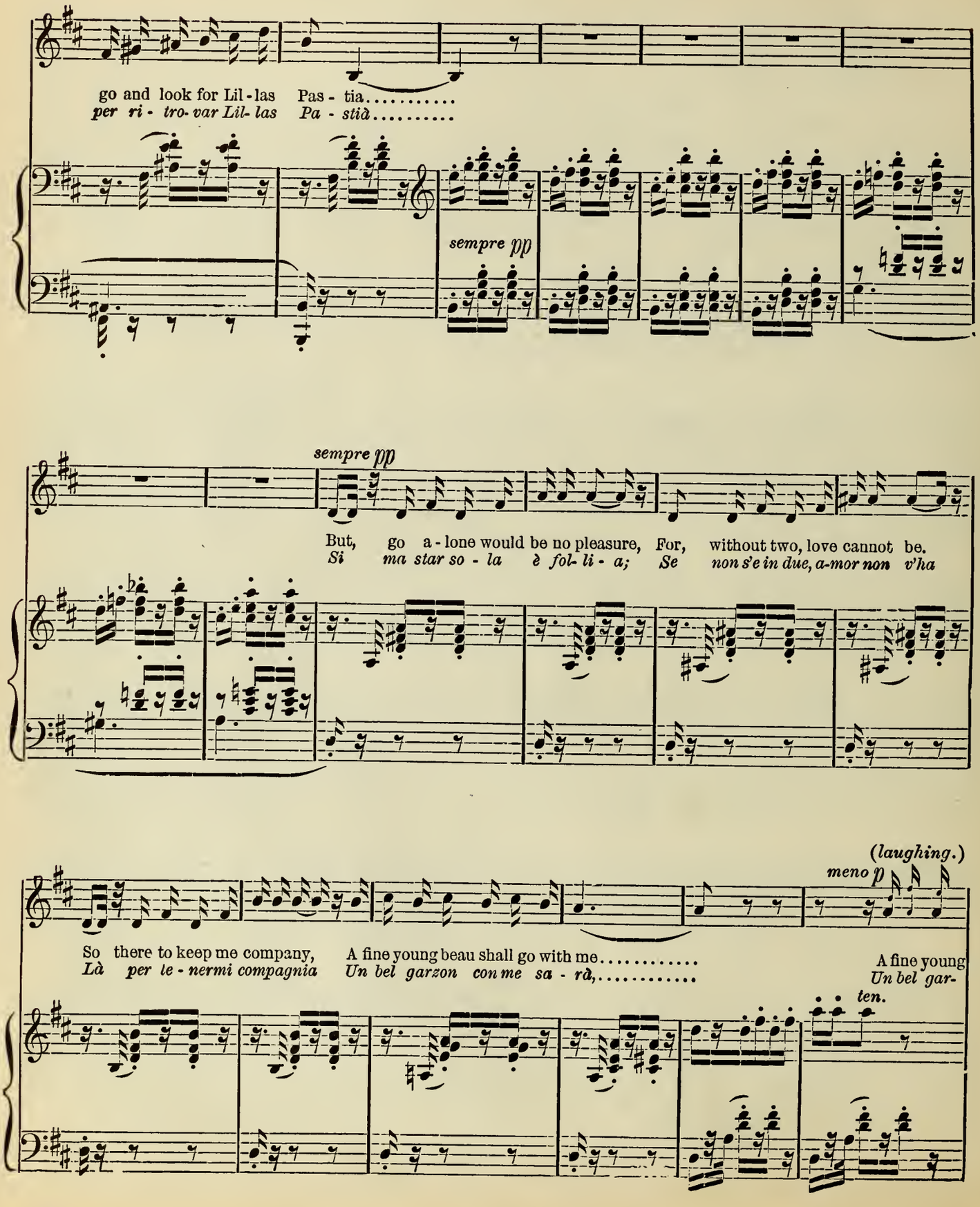
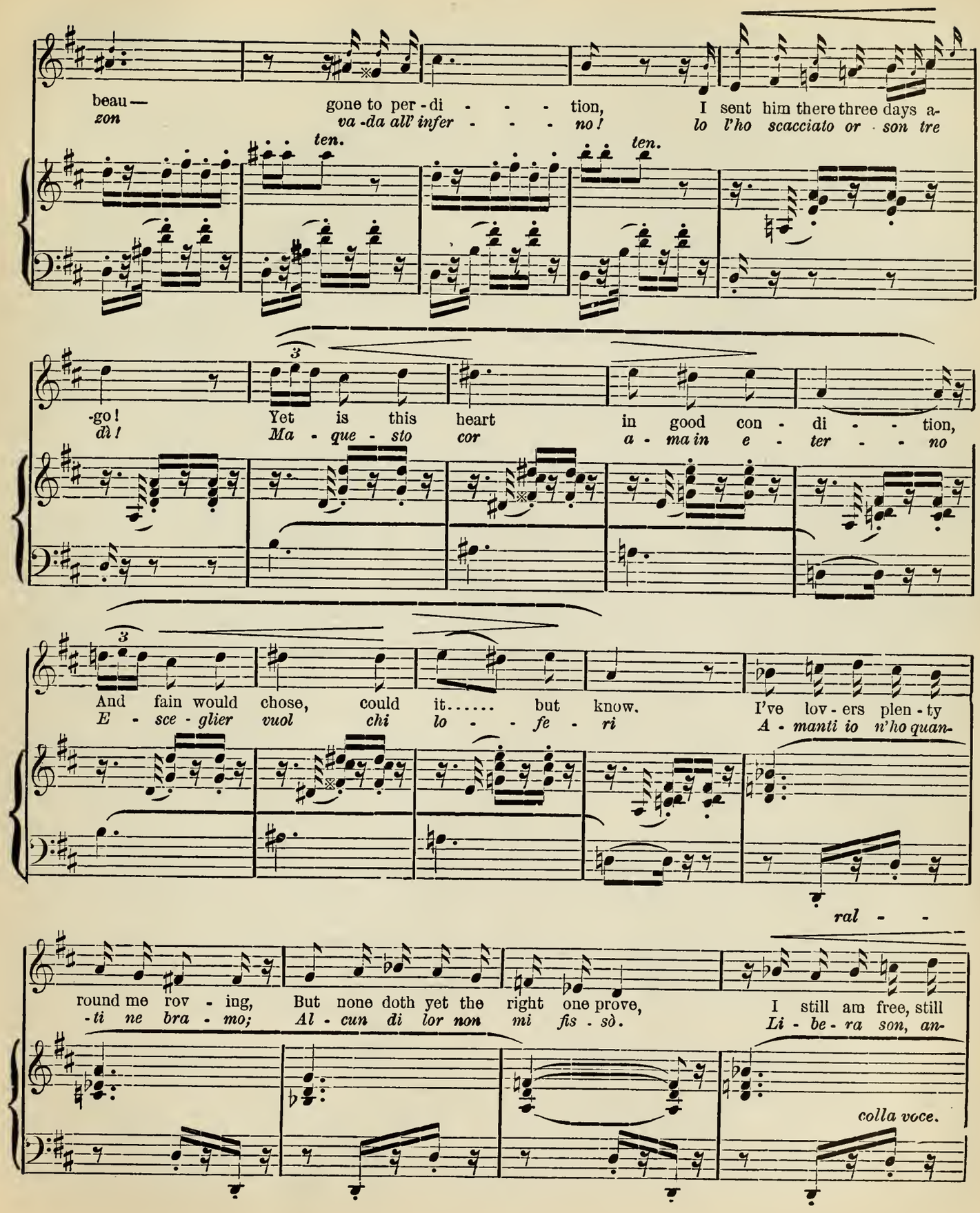
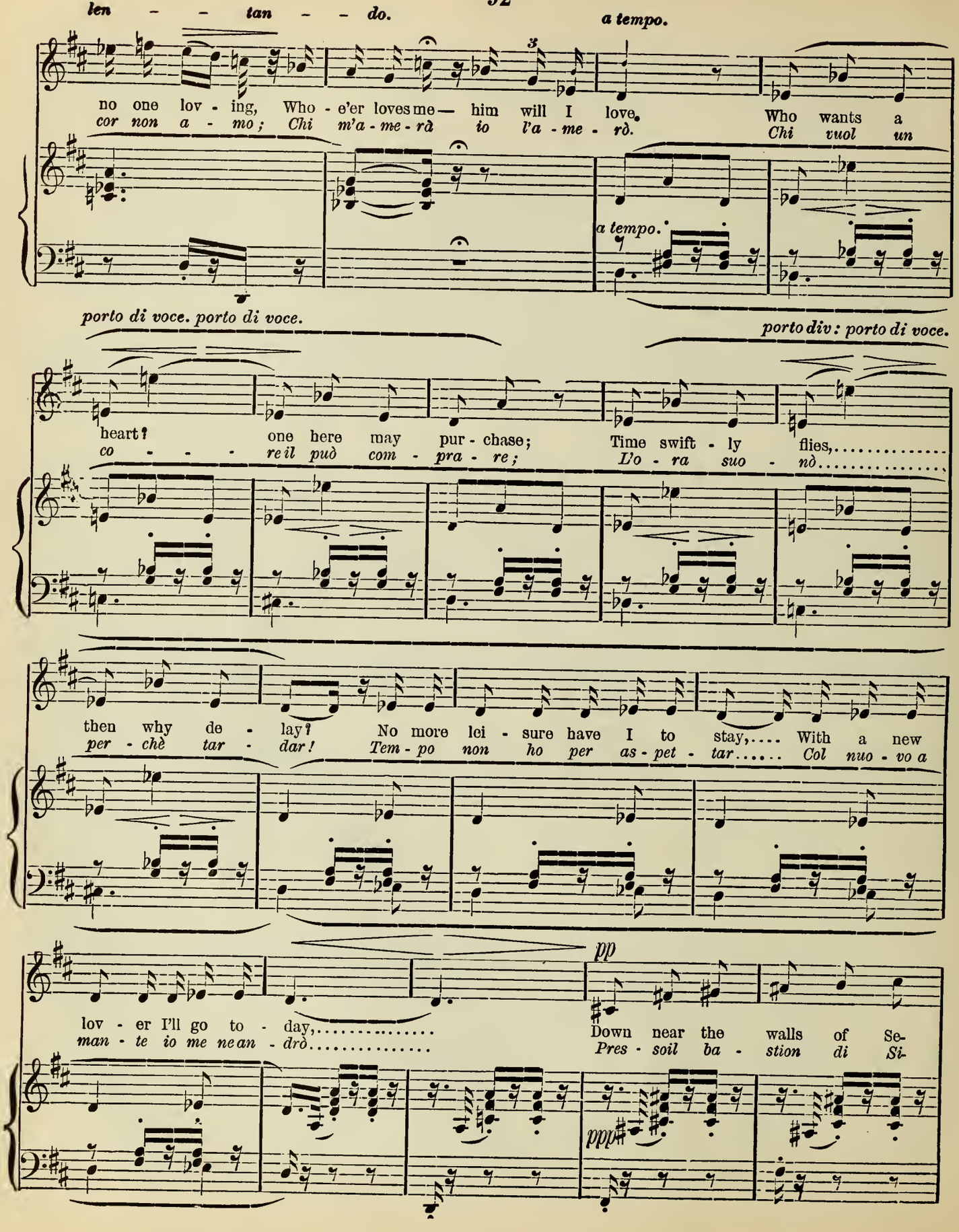
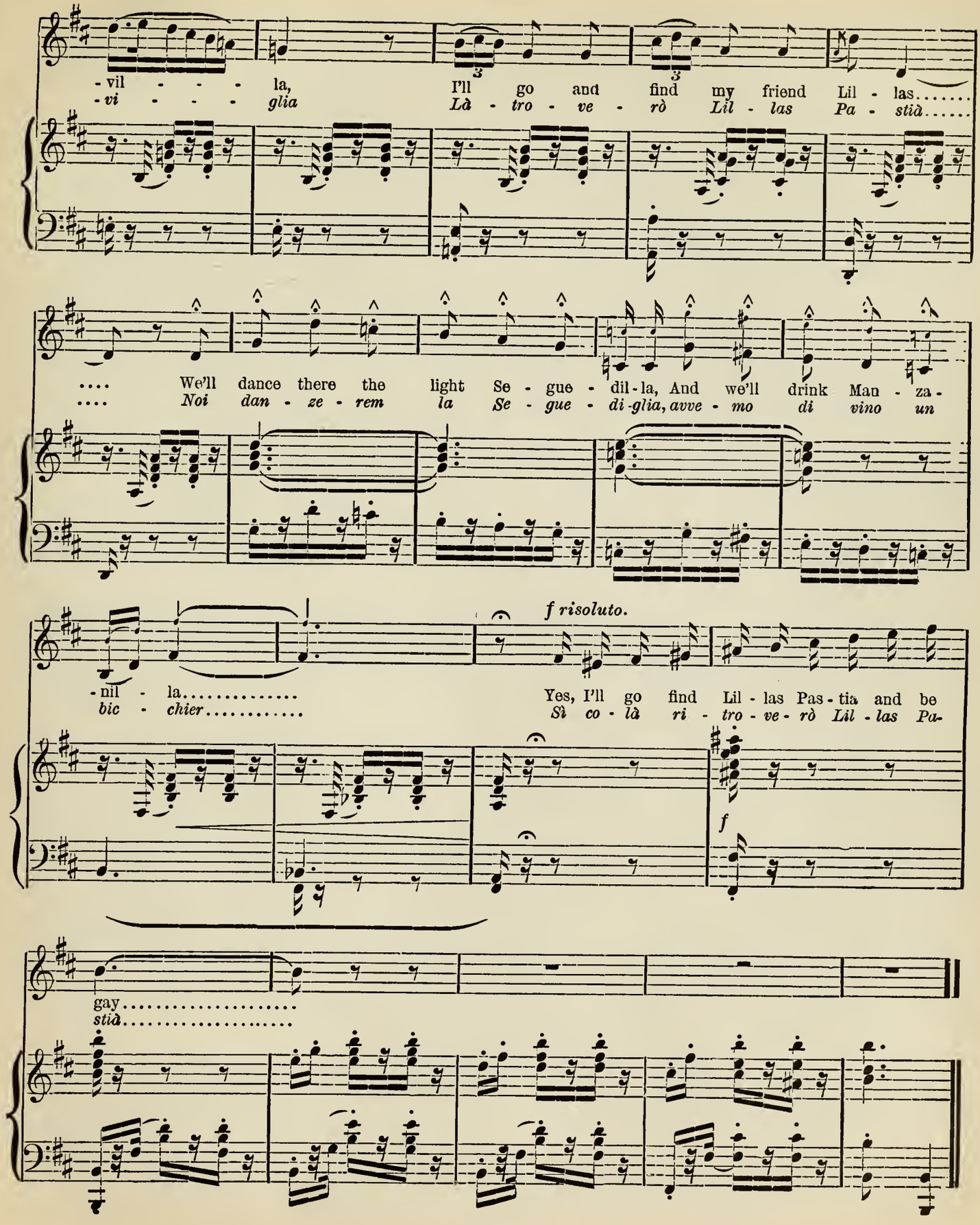
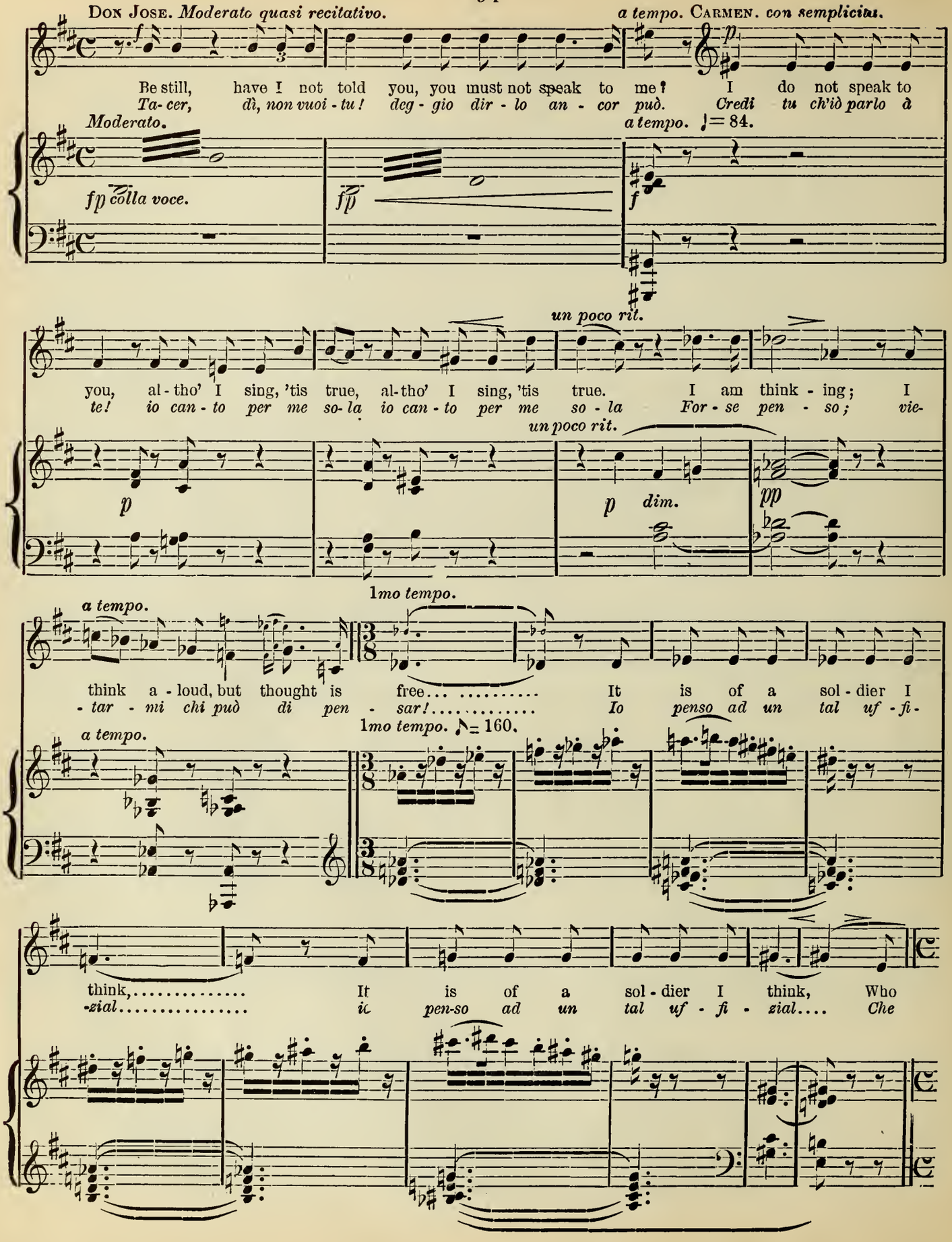
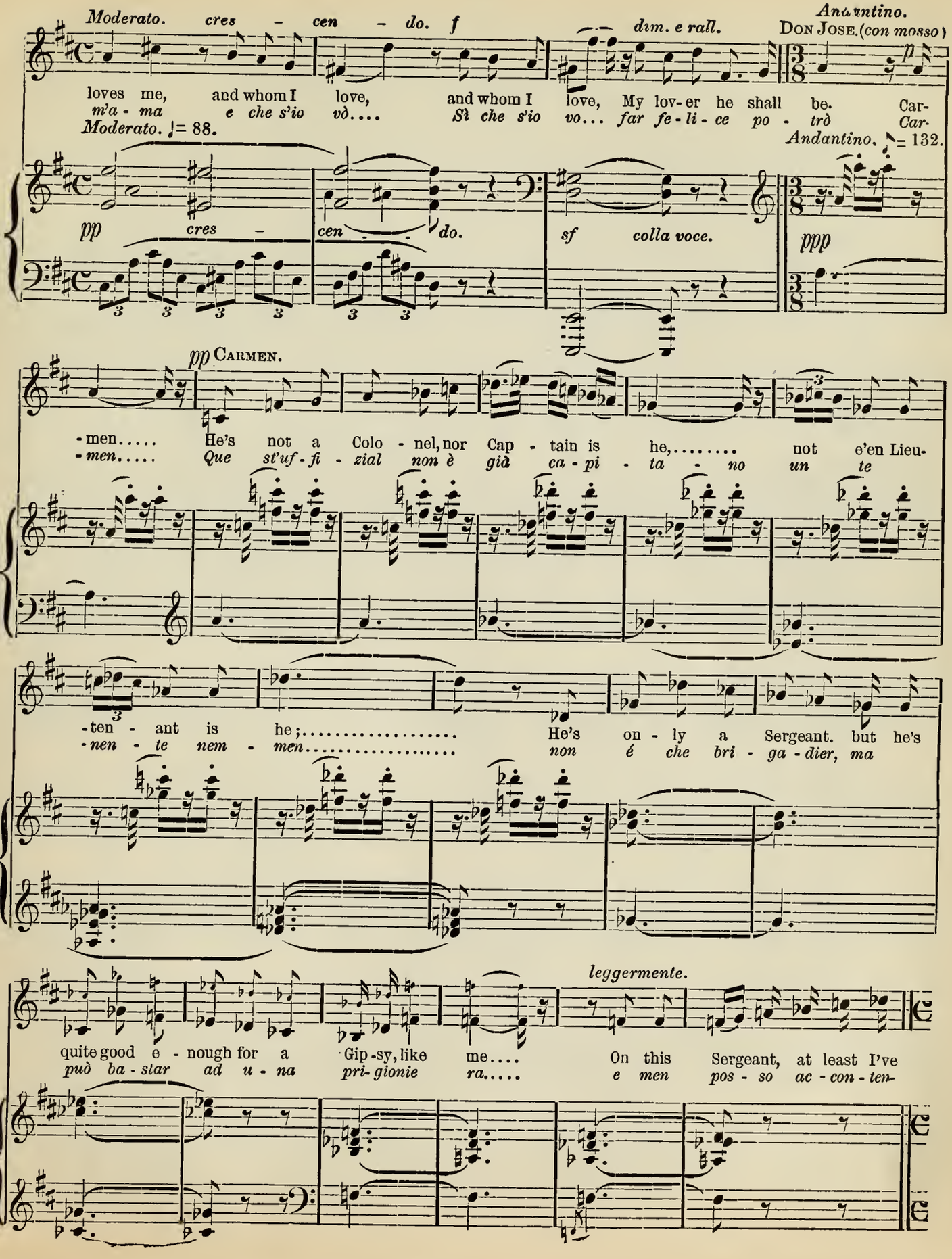

go and look for Lil - las Pas - tia.....
per ri - tro- var Lil- las Pa - stià.....
sempre pp
sempre pp
But, go a - lone would be no pleasure, For, without two, love cannot be.
Si ma star so - la è fol- li - a; Se non s'e in due, a-mor non v'ha
(laughing.)
meno p
So there to keep me company, A fine young beau shall go with me.....
Là per te - nermi compagnia Un bel garzon con me sa - rà,.....
A fine young
Un bel gar-
ten.

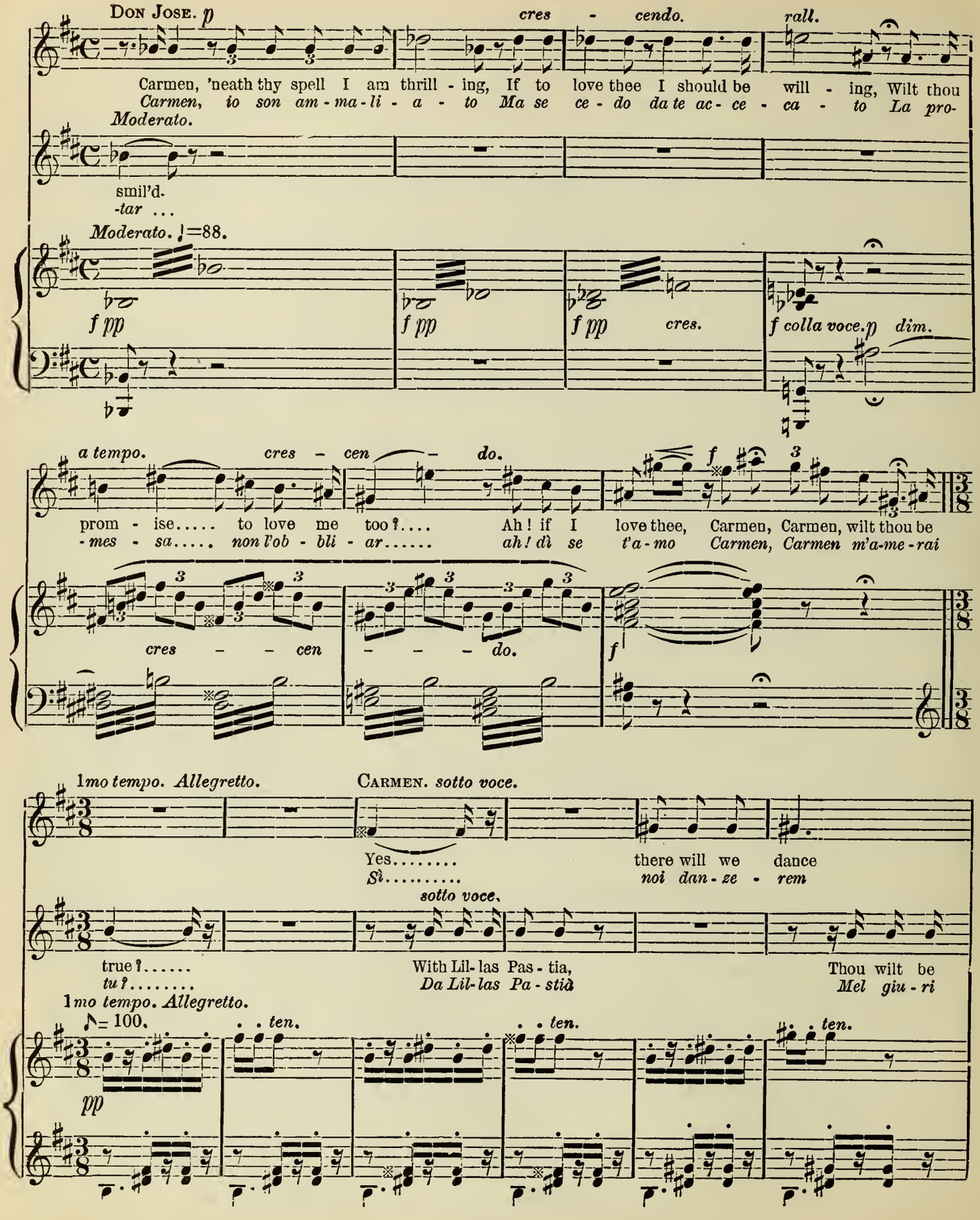

beau—
zon
gone to per-di - - - - tion,
va-da all' infer - - - - no!
I sent him there three days a-
lo l'ho scacciato or son tre
ten.
ten.
-go!
dì!
Yet is this heart
Ma - que - sto cor
in good con - di - - - tion,
a - ma in e - ter - - - no
3
3
And fain would chose, could it..... but know.
E - sce - glier vuol chi lo - - fe - ri
I've lov-ers plen-ty
A - manti io n'ho quan-
ral - -
round me rov - ing,
-ti ne bra - mo;
But none doth yet the right one prove,
Al - cun di lor non mi fis - sò.
I still am free, still
Li - be - ra son, an-
colla voce.

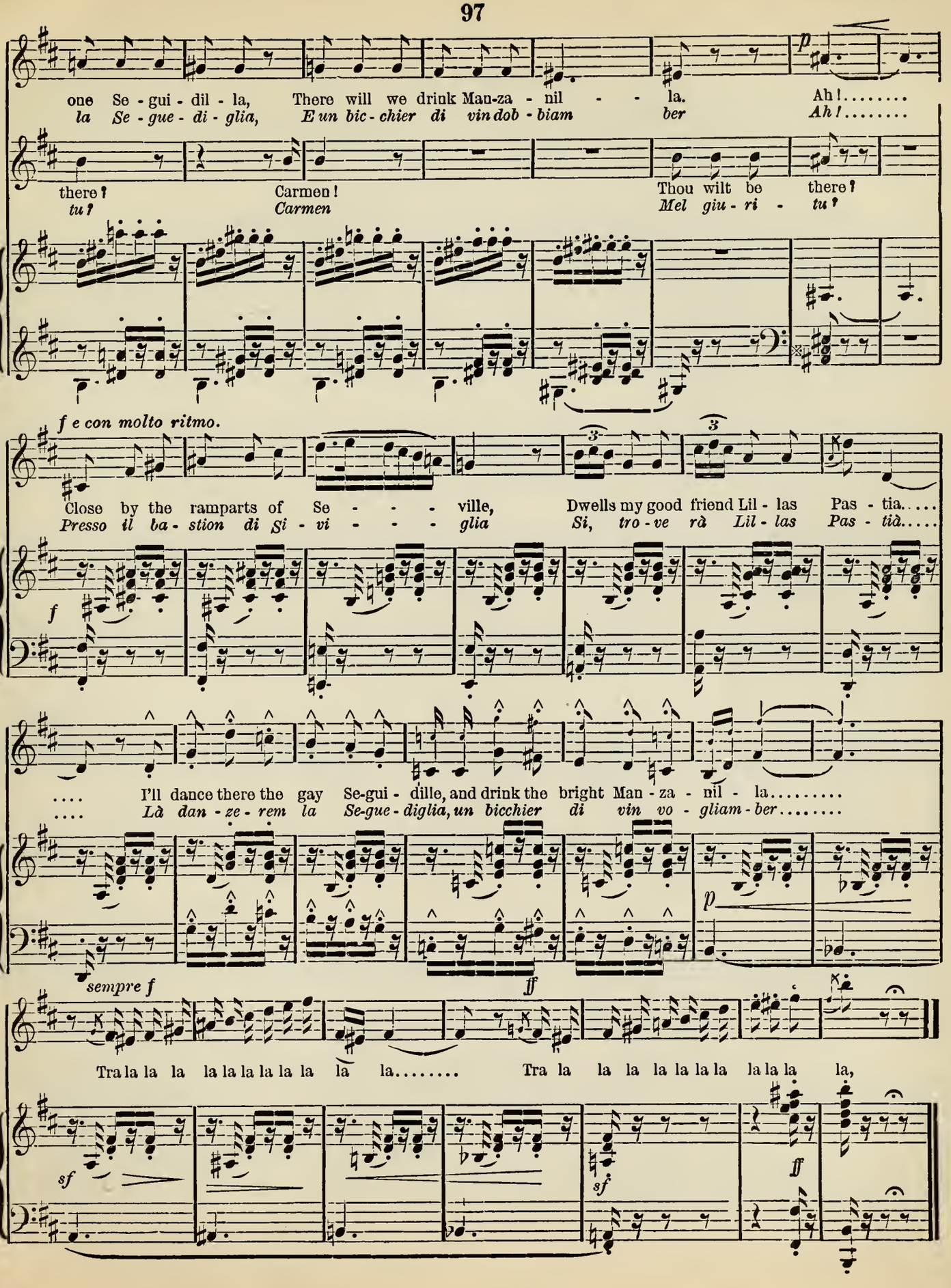

len - - tan - - do.
a tempo.
no one lov - ing, Who - e'er loves me— him will I love. Who wants a
cor non a - mo; Chi m'a - me - rà io l'a - me - rò. Chi vuol un
a tempo.
porto di voce. porto di voce.
porto div: porto di voce.
heart? one here may pur - chase; Time swift - ly flies,.....
co - - - - reil può com - pra - re; L'o - ra suo - nò.....
then why de - lay? No more lei - sure have I to stay,.... With a new
per - chè tar - dar! Tem - po non ho per as - pet - tar..... Col nuo - vo a
pp
lov - er I'll go to - day,.....
man - te io me ne an - drò.....
Down near the walls of Se-
Pres - soil ba - stion di Si-
ppp


-vil - - - - la, I'll go and find my friend Lil - las.....
-vi - - - - glia Là - tro - ve - rò Lil - las Pa - stià.....
.... We'll dance there the light Se - gue - dil - la, And we'll drink Man - za -
.... Noi dan - ze - rem la Se - gue - di - glia, avve - mo di vino un
f risoluto.
-nil - la..... Yes, I'll go find Lil - las Pas - tia and be
bic - chier..... Sì co - là ri - tro - ve - rò Lil - las Pa-
f
gay.....
stià.....


Don Jose. Moderato quasi recitativo.
a tempo. Carmen. con semplicita.
Be still, have I not told you, you must not speak to me? I do not speak to
Ta- cer, di, non vuoi - tu! deg - gio dir - lo an - cor può. Credi tu ch'iò parlo à
Moderato.
a tempo. ♩= 84.
fp colla voce.
fp
f
un poco rit.
you, al - tho' I sing, 'tis true, al-tho' I sing, 'tis true. I am think - ing; I
te! io can - to per me so- la io can - to per me so - la For - se pen - so; vie-
un poco rit.
p
p dim.
pp
1mo tempo.
a tempo.
think a - loud, but thought is free... It is of a sol - dier I
- tar - mi chi può di pen - sar!... Io penso ad un tal uf - fi-
1mo tempo. ♪= 160.
a tempo.
think,... It is of a sol - dier I think, Who
-zial... ic pen-so ad un tal uf - fi - zial.... Che


Moderato. cres - cen - do. f
dim. e rall.
Andantino.
DON JOSE. (con mosso)
loves me, and whom I love, and whom I love, My lov-er he shall be. Car-
m'a - ma e che s'io vò.... Sì che s'io vo... far fe-li-ce po - trò Car-
Moderato. ♩= 88.
Andantino. ♪= 132.
pp cres - cen - do.
sf colla voce.
ppp
pp CARMEN.
-men..... He's not a Colo - nel, nor Cap - tain is he,..... not e'en Lieu-
-men..... Que st'uf-fi-zial non è già ca-pi-ta-no un te
-ten - ant is he;..... He's on - ly a Sergeant. but he's
-nen - te nem - men..... non é che bri-ga-dier, ma
leggermente.
quite good e - nough for a Gip-sy, like me.... On this Sergeant, at least I've
può ba-star ad u-na pri-gionie ra..... e men pos - so ac-con-ten-


Don Jose. p
cres - cendo.
rall.
Carmen, 'neath thy spell I am thrill - ing, If to love thee I should be will - ing, Wilt thou
Carmen, io son am-ma-li - a - to Ma se ce - do da te ac - ce - ca - to La pro-
Moderato.
smil'd.
-tar ...
Moderato. ♩=88.
f pp
f pp
f pp cres.
f colla voce. p dim.
a tempo. cres - cen - do.
prom - ise..... to love me too?.... Ah! if I love thee, Carmen, Carmen, wilt thou be
-mes - sa..... non l'ob - bli - ar..... ah! dì se t'a-mo Carmen, Carmen m'a-me-rai
cres - - cen - - - do.
f
1mo tempo. Allegretto.
Carmen. sotto voce.
Yes.....
Sì.....
there will we dance
noi dan-ze - rem
sotto voce.
true?.....
tu?.....
With Lil-las Pas-tia,
Da Lil-las Pa-stià
Thou wilt be
Mel giu-ri
1mo tempo. Allegretto.
♪= 100.
ten.
ten.
ten.
pp


one Se - gui - dil - la, There will we drink Man-za - nil - - la. Ah!.....
la Se - gue - di - glia, E un bic - chier di vin dob - biam ber Ah!.....
there? Carmen! Thou wilt be there?
tu? Carmen Mel giu - ri - tu?
p
f e con molto ritmo.
Close by the ramparts of Se - - - - ville, Dwells my good friend Lil - las Pas - tia.....
Presso il ba - stion di Si - vi - - - - glia Si, tro - ve rà Lil - las Pas - tià.....
f
.... I'll dance there the gay Se-gui - dille, and drink the bright Man - za - nil - la.....
.... Là dan - ze - rem la Se-gue - diglia, un bicchier di vin vo - gliam - ber.....
p
sempre f
ff
Tra la la la la la la la la la la..... Tra la la la la la la la la la la,
sf
sf
ff

No. 11. FINALE.

Allegro vivo. (*enter* ZUNIGA.)

ZUNIGA (*to* DON JOSE).

mf

Take this
Ec co

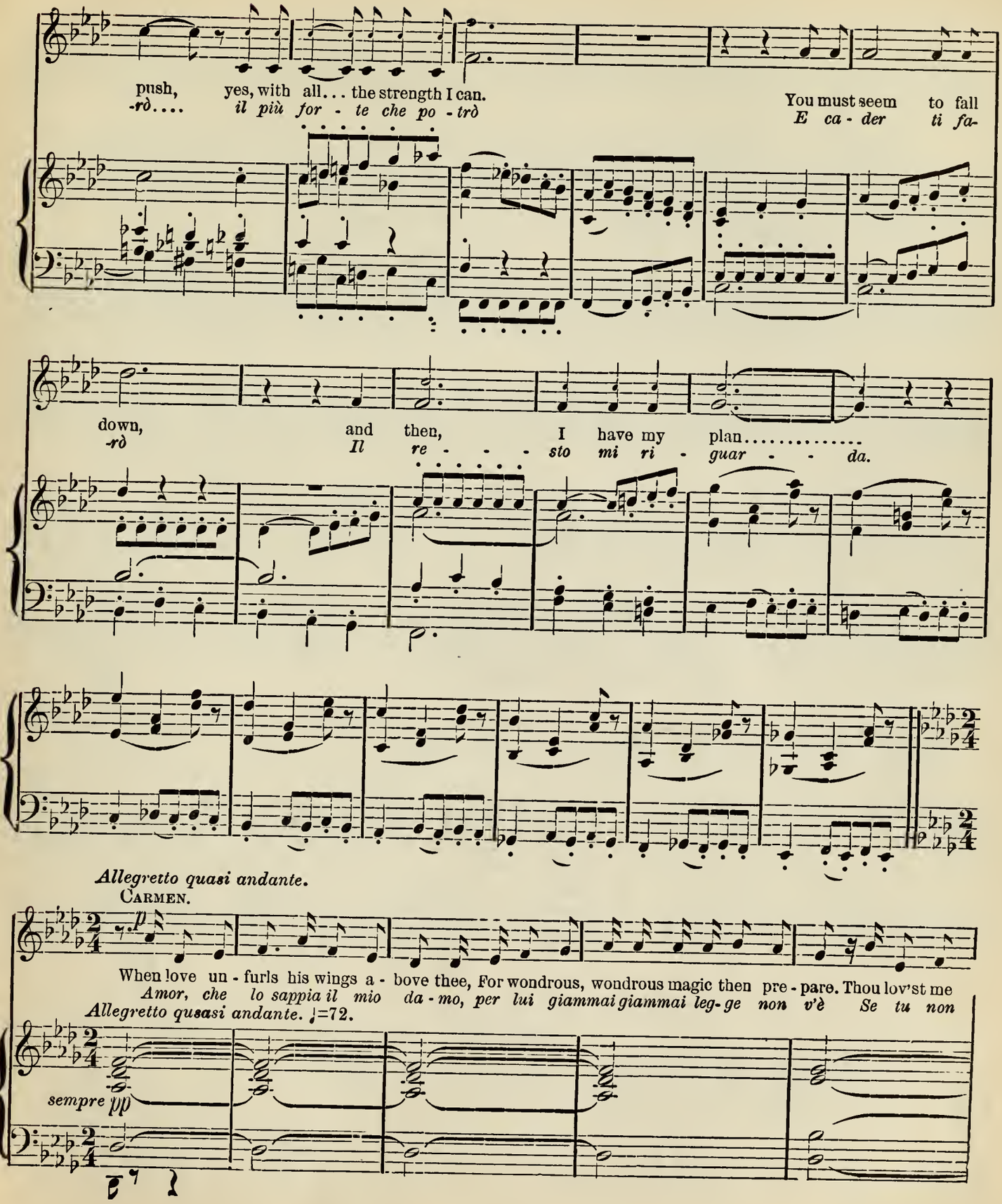
Allegro vivo. ♩. = 69.

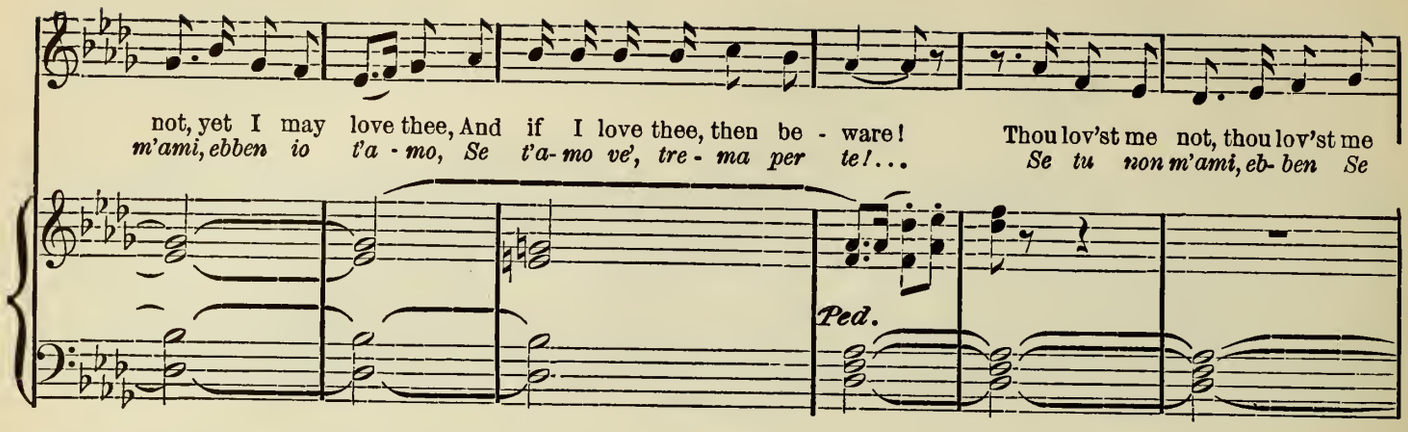
pp

or - der, it is late; Haste with her to the pri - - son!
l'or - din; Ten va, T'af - fretta l'o-ra è - tar - - da.

CARMEN. *sotto voce.*

On the way, I'll give you a push, I'll give you a
Nell' an - day io ti spin - ge - rò sì ti spinge-


push, yes, with all... the strength I can.
-rò.... il più for - te che po - trò
You must seem to fall
E ca - der ti fa-
down,
-rò
and then, I have my plan.....
Il re - - - - sto mi ri - guar - - da.
Allegretto quasi andante.
CARMEN.
When love un - furls his wings a - bove thee, For wondrous, wondrous magic then pre - pare. Thou lov'st me
Amor, che lo sappia il mio da - mo, per lui giammai giammai leg- ge non v'è Se tu non
Allegretto quasi andante. ♩=72.
sempre pp


not, yet I may love thee, And if I love thee, then be - ware!
m'ami, ebben io t'a - mo, Se t'a- mo ve', tre - ma per te!...
Thou lov'st me not, thou lov'st me
Se tu non m'ami, eb- ben Se
Ped.

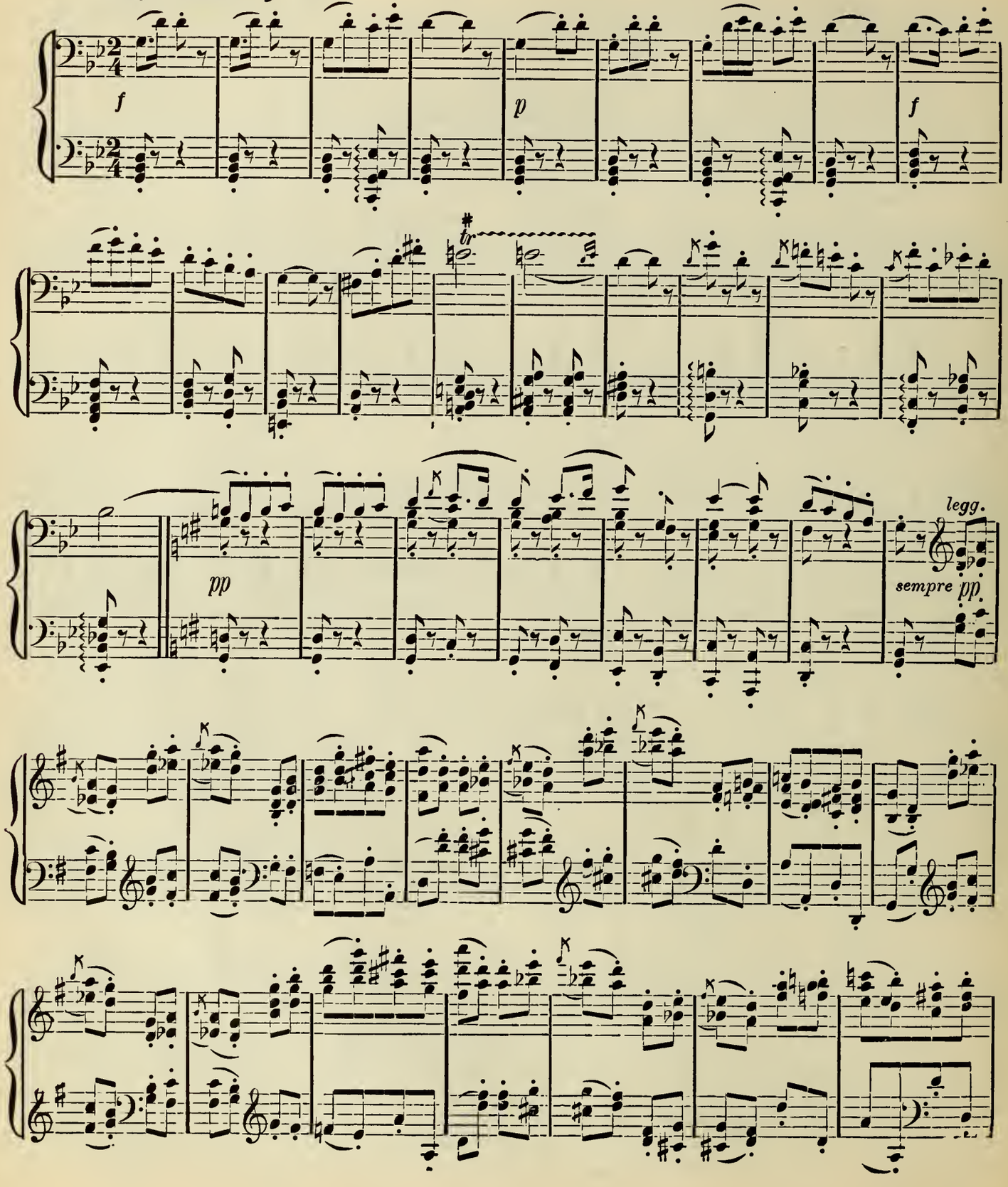
cres - cen - do.
f
not, and yet, and yet I love thee,
tu non m'ami ebben io t'a - mo;
And if I love thee, if I love thee, beware! be - ware!
ma se mai t'a - mo, se mai t'a - mo tre-ma per - te-
sempre
pp

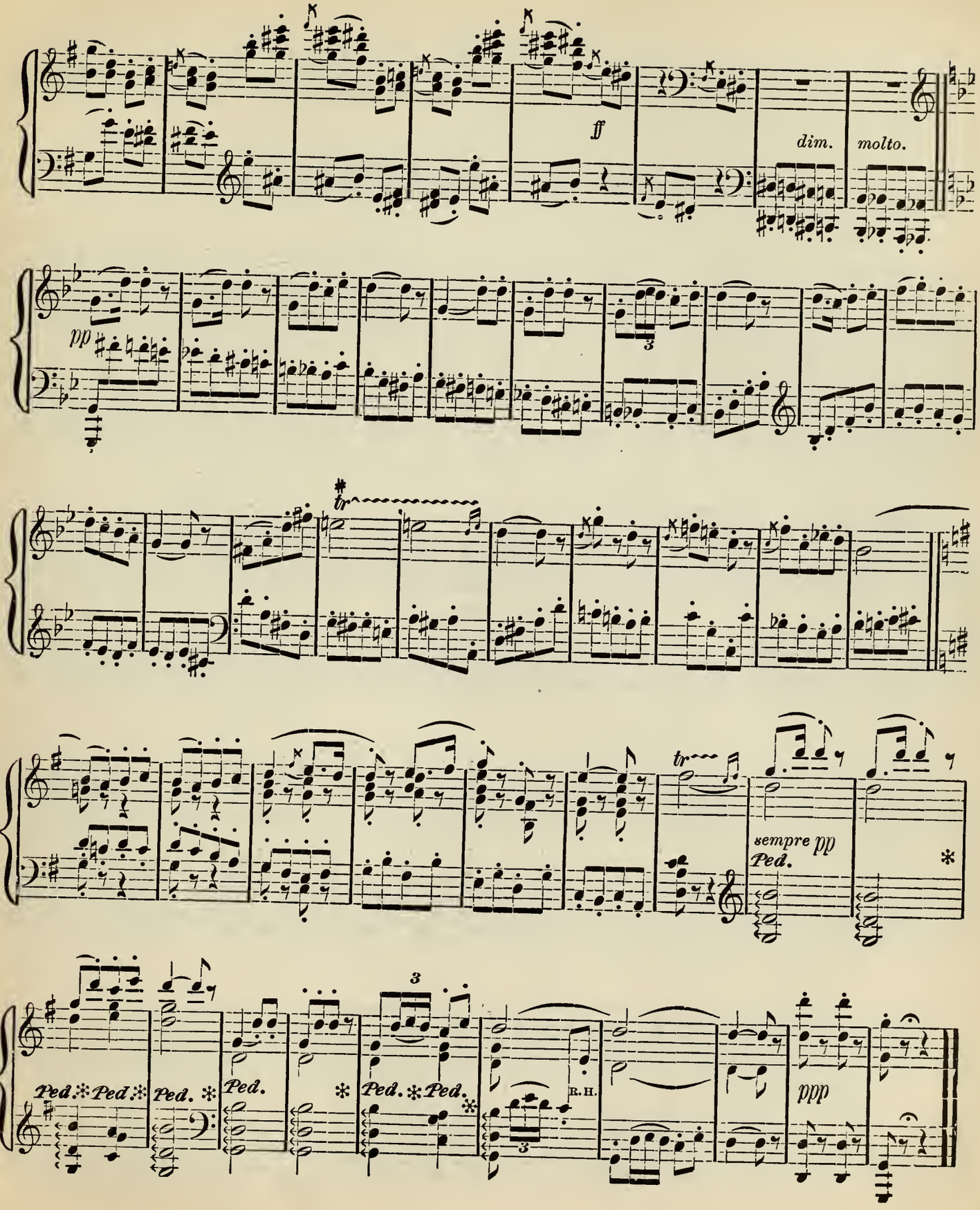
[JOSE *conducts* CARMEN *to the bridge. They are accompanied by a crowd of people. When half-way up the steps of the bridge,* CARMEN *gives* JOSE *a push. He pretends to fall, and* CARMEN, *assisted by the populace, makes her escape.*]

END OF ACT I.

INTERMEZZO.

Allegro Moderato. ♩ = 100.



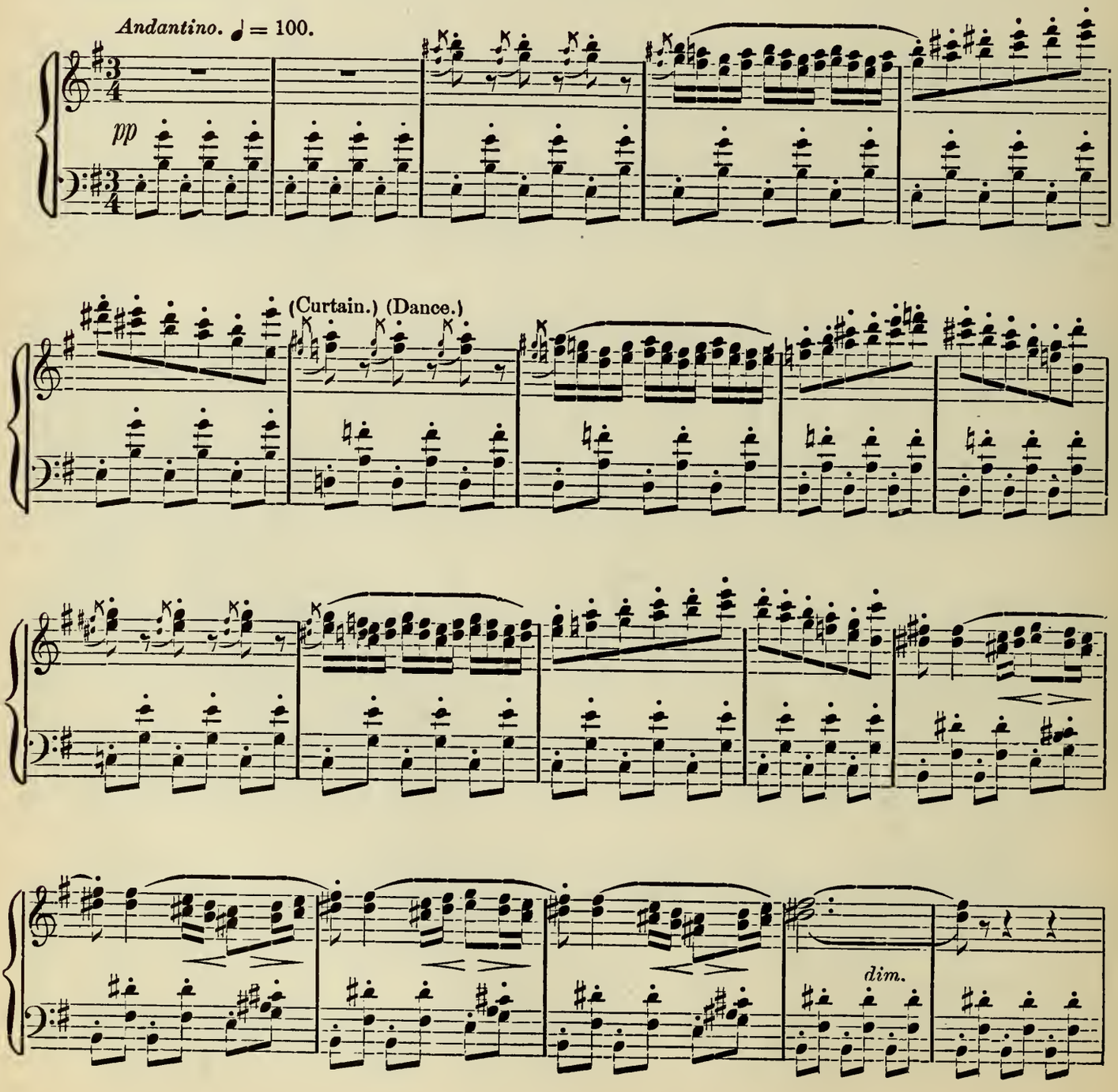

ff
dim.
molto.
pp
3
tr
sempre pp
Ped.
*
3
Ped. * Ped. * Ped. *
Ped. *
Ped. * Ped. *
3
R.H.
ppp

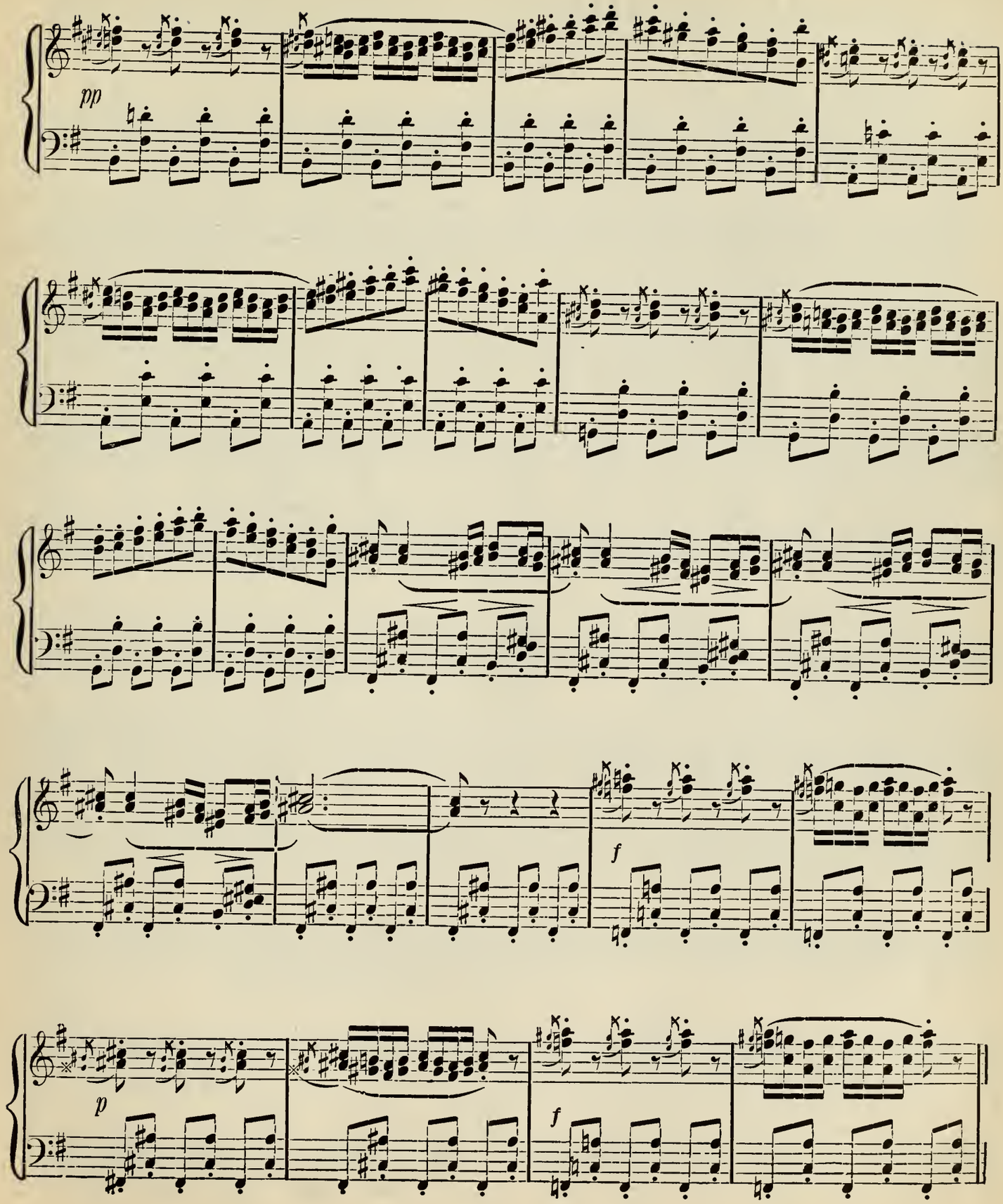
ACT II.

SCENE.—*The tavern of Lillas Pastia.* CARMEN, MERCEDES, FRASQUITA, ZUNIGA, MORALES, *and an officer discovered seated at tables, smoking cigarettes, and drinking. Gipsy girls are dancing.* ZUNIGA *is whispering to* CARMEN, *who pays no attention to him. Suddenly she starts up, and begins to sing.*

CANZONET BOHEMIAN.

No. 12.




pp
f
p
f

ACT II.

HARK! THE ZITHER'S JOYOUS SOUND.

(ALL' UDIR DEL SISTRO IL SUON.)

Translated and adapted by
THEODORE T. BARKER.

No. 12. GIPSY SONG.

"CARMEN," by G. BIZET.

Andantino. ♩ = 100.

p *dim.*

CARMEN.

p con ritmo.

Hark! the zith - er's joy - ous sound ..... Thro' the air in ca - dence fling - ing
All' u - dir del sis - tro il suon..... che in ca - den - za all' a - ria in vi - - a

pp

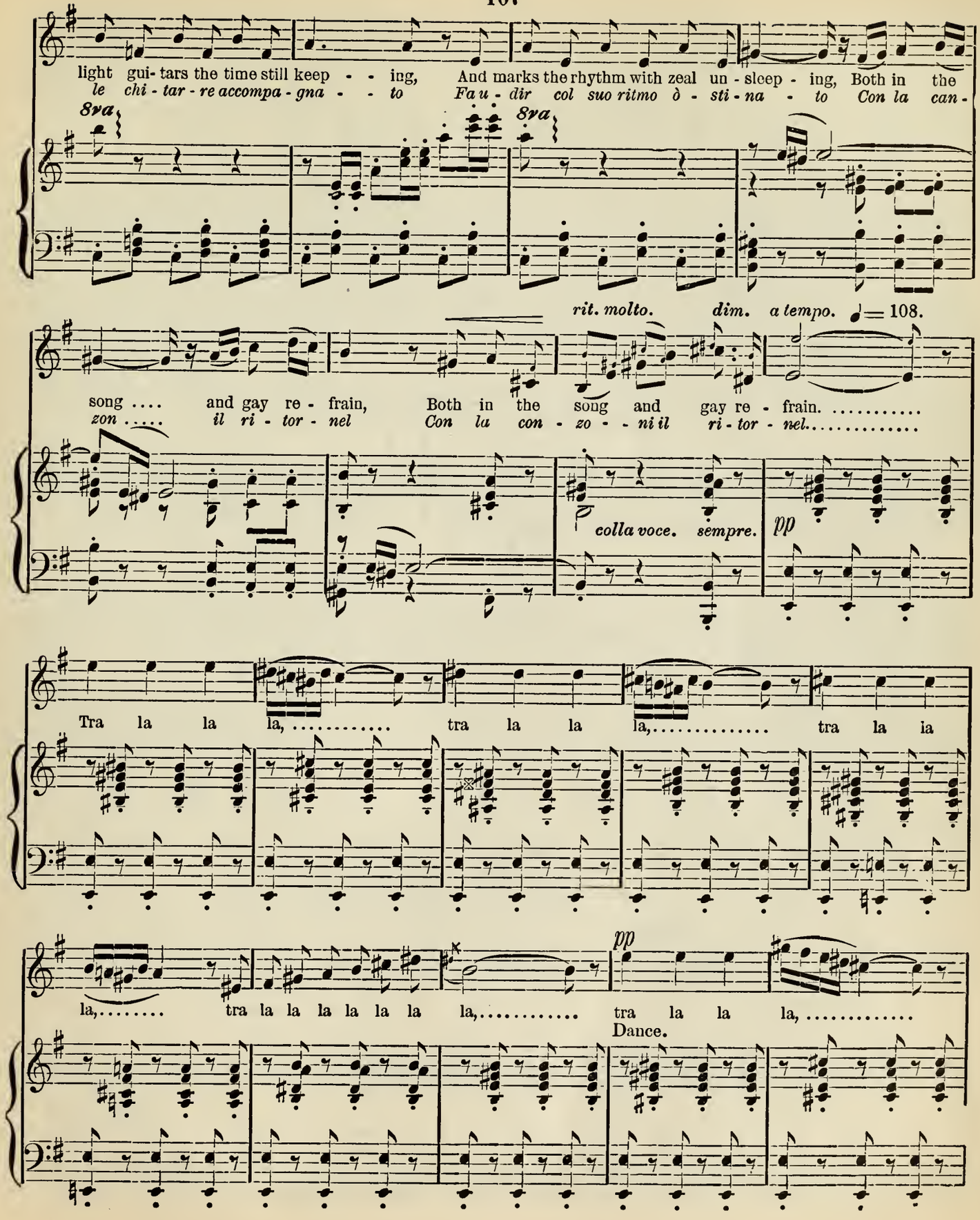
Har-monies me - tal - ic, ring - ing, While gip - sy feet are on the ground. .....
La me- tal- li - ca armo - ni - - a, Già le zin- ga - re in piè son.....

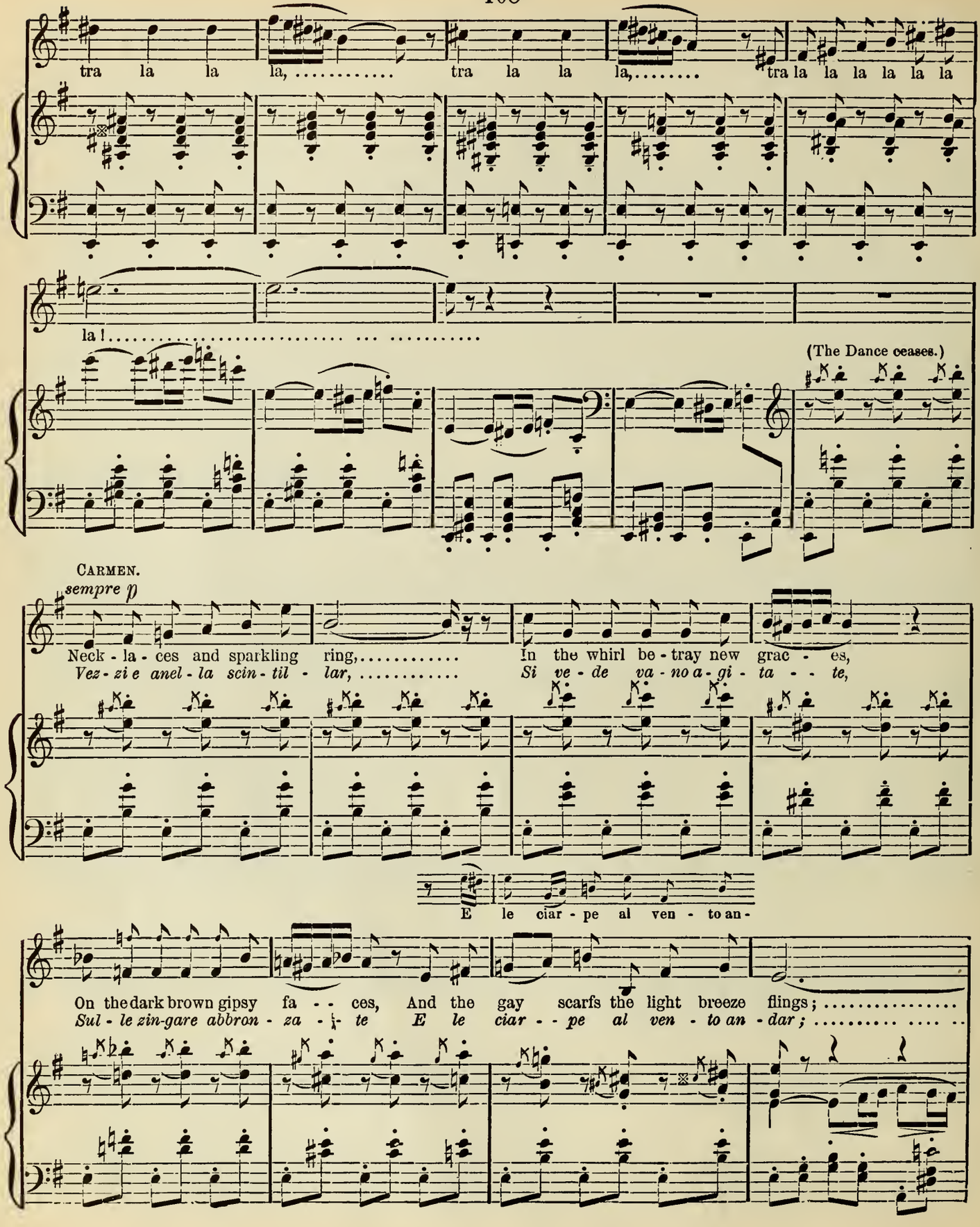
The tam - bourine beats loud and plain, With
Il tam - bu - rin in suon no - vel Dal -

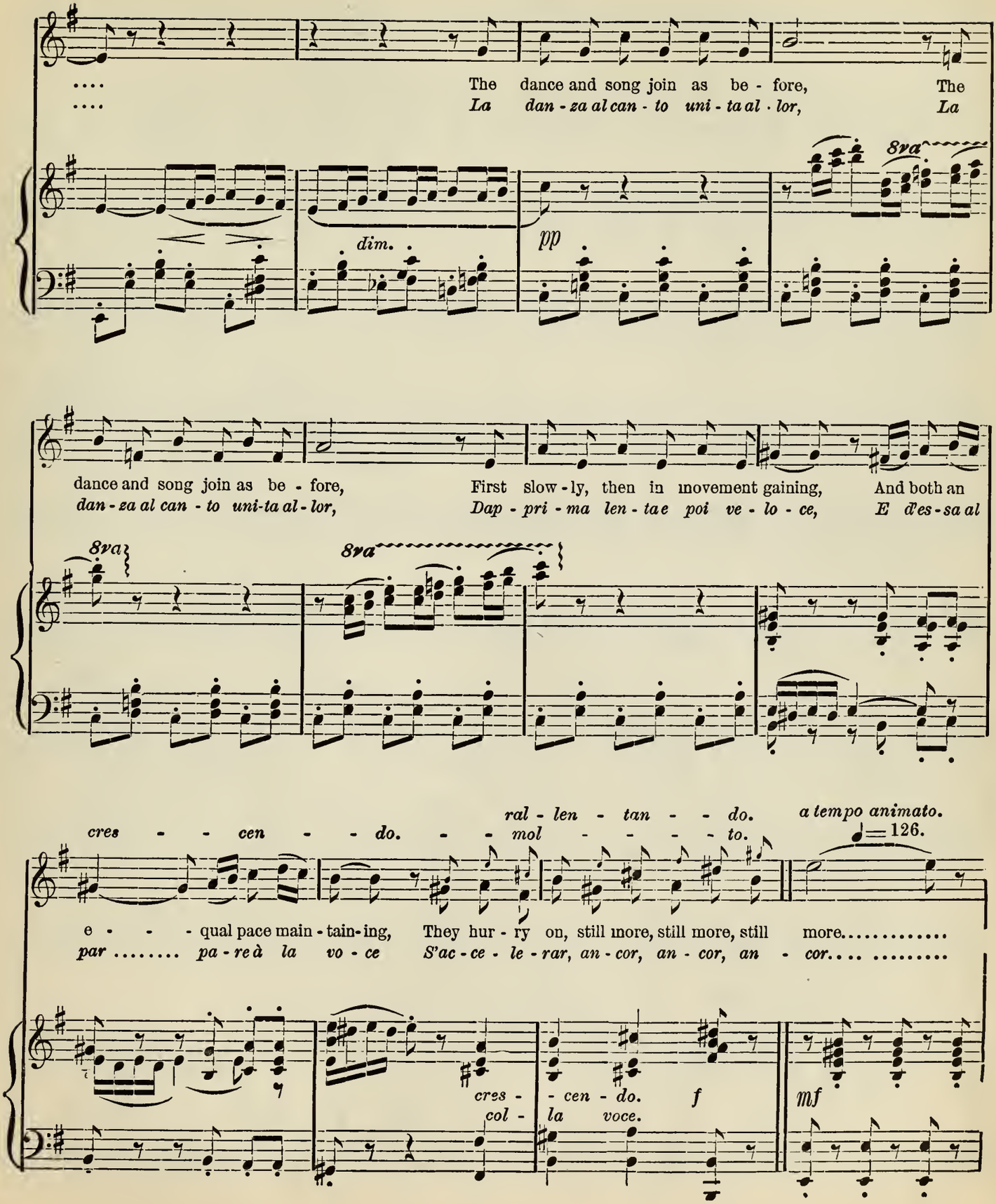
8va

dim. *pp*

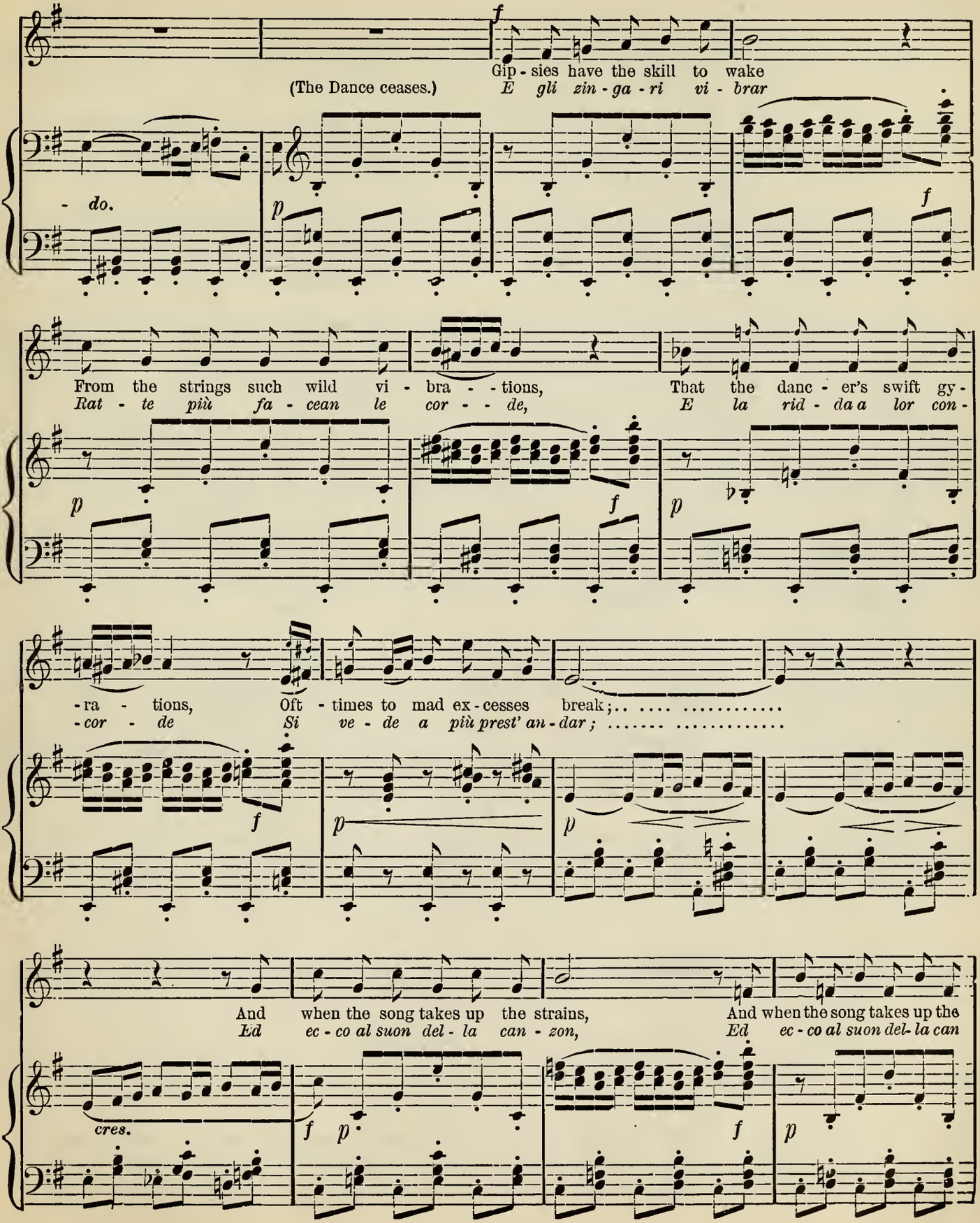
Copyright, 1878, by O. Ditson & Co.

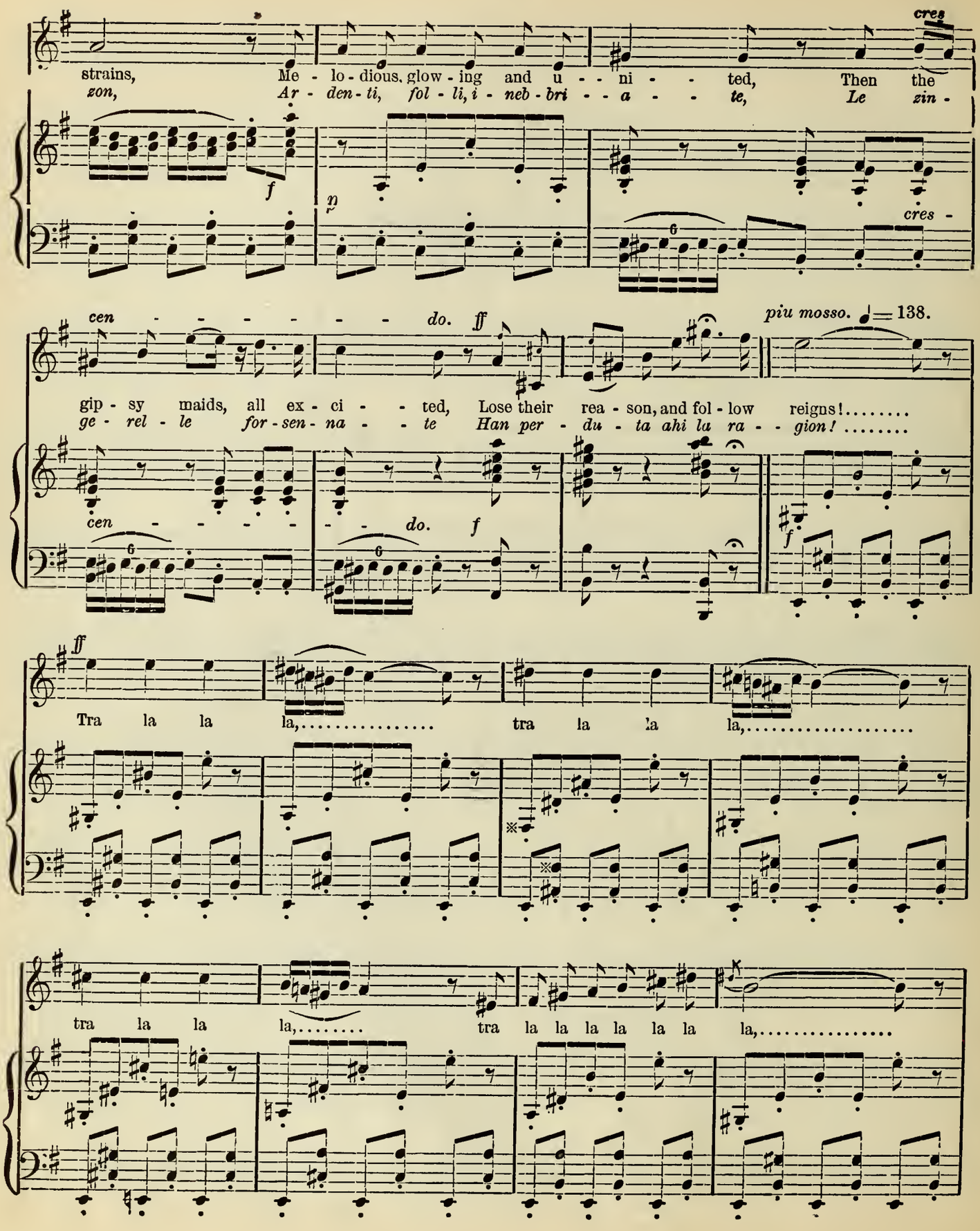

light gui- tars the time still keep - - ing, And marks the rhythm with zeal un - sleep - ing, Both in the
le chi - tar - re accompa - gna - - to Fa u - dir col suo ritmo ò - sti - na - to Con la can -
8va
8va
rit. molto. dim. a tempo. ♩= 108.
song .... and gay re - frain, Both in the song and gay re - frain. .....
zon ..... il ri - tor - nel Con la con - zo - - ni il ri - tor - nel.....
colla voce. sempre. pp
Tra la la la, ... tra la la la,..... tra la la
pp
la,..... tra la la la la la la, ... tra la la la, ...
Dance.

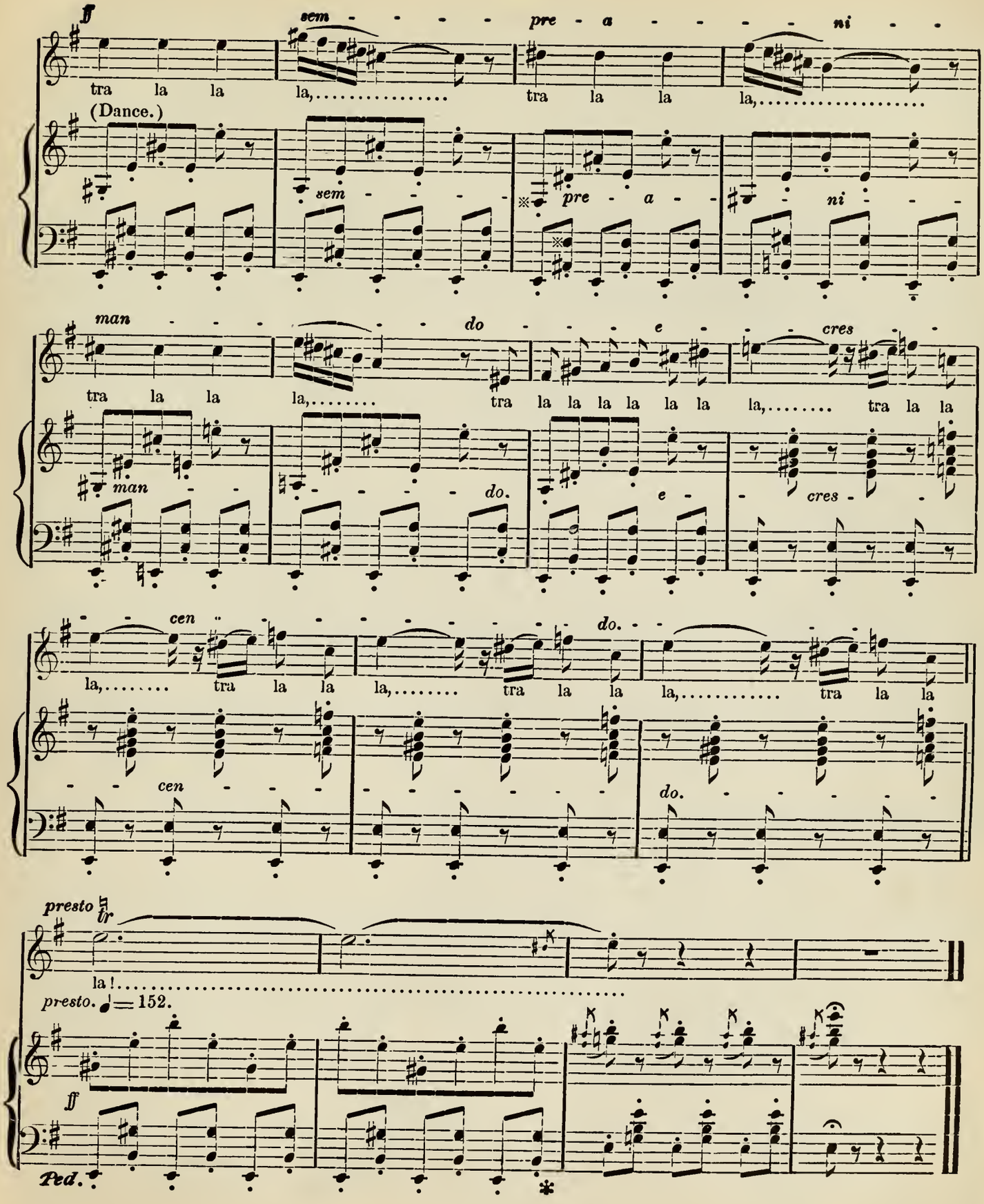

tra la la la, ... tra la la la,..... tra la la la la la la
la! ....
(The Dance ceases.)
CARMEN.
sempre p
Neck - la - ces and sparkling ring,..... In the whirl be - tray new grac - es,
Vez - zi e anel - la scin - til - lar, ... Si ve - de va - no a - gi - ta - te,
E le ciar - pe al ven - to an -
On the dark brown gipsy fa - - ces, And the gay scarfs the light breeze flings; .....
Sul - le zin-gare abbron - za - te E le ciar - - pe al ven - to an - dar; ....


The dance and song join as be - fore, The
La dan - za al can - to uni - ta al - lor, La
8va
dim.
pp
dance and song join as be - fore, First slow - ly, then in movement gaining, And both an
dan - za al can - to uni-ta al - lor, Dap - pri - ma len - ta e poi ve - lo - ce, E d'es - sa al
8va
8va
cres - - cen - - do. - - ral - len - tan - - do. a tempo animato.
mol - - - - - to. ♩=126.
e - - - qual pace main - tain - ing, They hur - ry on, still more, still more, still more.....
par ..... pa - re à la vo - ce S'ac - ce - le - rar, an - cor, an - cor, an - cor.... .....
cres - - cen - do. f
col - la voce.
mf

f
Tra la la la, tra la la la, tra la la
la, tra la la la la la la, tra la la la,
Dance.
cres
tra la la la, tra la la la, tra
cen do.
la la la la la la la!
f
cres
cen


(The Dance ceases.)
Gip - sies have the skill to wake
E gli zin - ga - ri vi - brar
- do.
From the strings such wild vi - bra - - tions,
Rat - te più fa - cean le cor - - de,
That the danc - er's swift gy -
E la rid - da a lor con -
- ra - tions, Oft - times to mad ex - cesses break; .. ..
- cor - de Si ve - de a più prest' an - dar; ....
And when the song takes up the strains,
Ed ec - co al suon del - la can - zon,
And when the song takes up the
Ed ec - co al suon del - la can
cres.


strains, Me - lo - dious, glow - ing and u - - ni - - ted, Then the
zon, Ar - den - ti, fol - li, i - neb - bri - - a - - te, Le zin -
cres
cres -
cen - - - - - - - do. ff
piu mosso. ♩= 138.
gip - sy maids, all ex - ci - - ted, Lose their rea - son, and fol - low reigns!.....
ge - rel - le for - sen - na - - te Han per - du - ta ahi la ra - - gion! .....
cen - - - - - - do. f
Tra la la la,..... tra la la la,.....
tra la la la,..... tra la la la la la la la,.....


ff
sem - - - - - pre - a - - - - - ni - -
tra la la la,..... tra la la la,.....
(Dance.)
sem - - - - pre - a - - ni - - -
man - - - - - - do - - - e - - - cres - -
tra la la la,..... tra la la la la la la la,..... tra la la
man - - do. e - cres - -
cen - - - - - - - - - do. - -
la,..... tra la la la,..... tra la la la,..... tra la la
cen - - - - do. - - - - -
presto
tr
la!.....
presto. ♩= 152.
ff
Ped.
*

No. 12a. RECITATIVE.

FRASQUITA. RECIT.

Se - nor Pas -tia declares,
Or ben, Pas -tia de - sià

He says that the Corre - gi -
Ei dice che il Corre - gi -

ZUNIGA,

What more has he to say, Se-nor Pas -tia ?
Da moi che bra -ma ancor Messer Pas -tia ?

- dor bids him to shut up the tav - ern !
- *dor vuol che chiu-da l'al -ber -go.*

No, no ; we must stay
No, no, noi res- te -

Well, well we will depart ; But you will come with us ?
Eb-ben noi par -ti - rem, In sie -me ce n'an-drem.

here !
- *rem.*

And thou, Carmen ? wilt thou not come ?
E tu Carmen ? non vie - ni tu ?

Now lis - ten, two words in your ear; You lis -
A - scol - ta ! sconten - ta tu sè, Dil- lo

CARMEN.

I dislike you, and why?
No, no, davver; per -chè?

It is true, he suf-fer'd for
In prigion! an -cor non n'u-

- like me;
pur!

That young soldier for thee, imprison'd two months back.
Quel sol -da to l'al - tr'ier messo in prigion per te,

poco Piu mosso.

me.
- sci?

He is free? then all's well....
Tan - to me - glio co - si....

His cap- ti - vi - ty's end - ed.
Og -gi sol; per sua so - rte!

FRASQUITA. *f*

Good night, dear friends, good night, good night!
Addio, Si- gnor' sì cari al cor.

MERCEDES. *f*

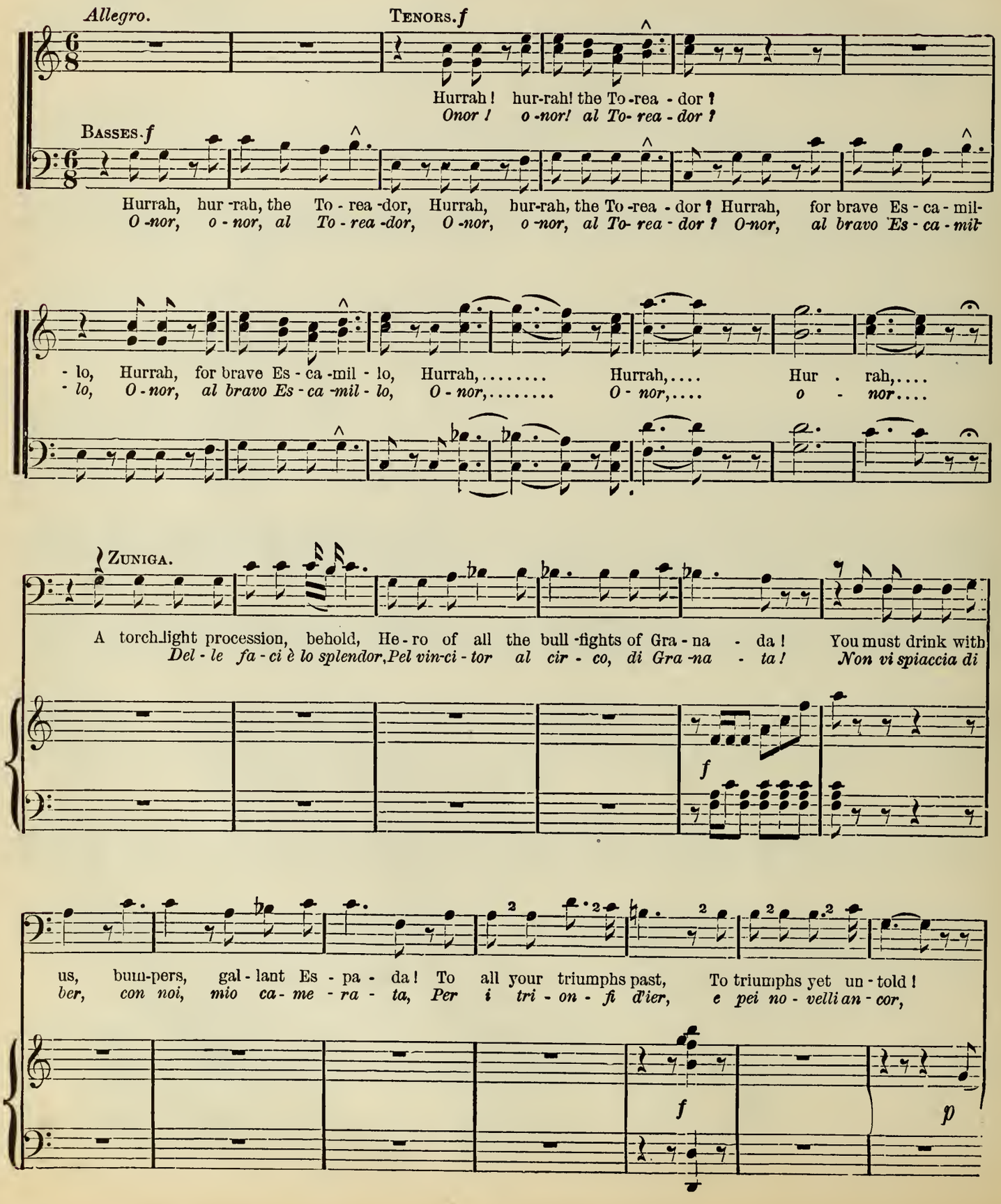
CARMEN. *f*

Good night, dear friends, good night, good night,
Addio, Si -gnor' sì cari al cor....

Good night, dear friends, good night, good night!
Addio, Si - gnor' sì cari al cor.

f

No. 13. CHORUS.


Allegro.
Tenors. f
Hurrah! hur-rah! the To-rea - dor!
Onor! o-nor! al To-rea - dor!
Basses. f
Hurrah, hur-rah, the To - rea -dor, Hurrah, hur-rah, the To-rea - dor! Hurrah, for brave Es - ca - mil-
O-nor, o - nor, al To - rea -dor, O-nor, o-nor, al To- rea - dor! O-nor, al bravo Es - ca - mil-
- lo, Hurrah, for brave Es - ca -mil - lo, Hurrah,..... Hurrah,.... Hur . rah,....
- lo, O - nor, al bravo Es - ca -mil - lo, O - nor,..... O - nor,.... o - nor....
Zuniga.
A torch-light procession, behold, He - ro of all the bull -fights of Gra - na - da! You must drink with
Del - le fa - ci è lo splendor, Pel vin-ci - tor al cir - co, di Gra -na - ta! Non vi spiaccia di
f
us, bum-pers, gal - lant Es - pa - da! To all your triumphs past, To triumphs yet un - told!
ber, con noi, mio ca - me - ra - ta, Per i tri - on - fi d'ier, e pei no - velli an - cor,
f
p

(Enter ESCAMILLO. *)*

FRASQUITA, MERCEDES. ff

Hurrah ! Hurrah, the To- rea - dor,
O -nor, o - nor, al To- rea - dor,

CARMEN. ff

MORALES. ff

ZUNIGA. ff

Hurrah, Hurrah, the To -rea - dor, Hurrah ! Hurrah, the To- rea - dor, Hurrah, for brave Es - ca -mil-
O -nor, o -nor, al To -rea - dor, O -nor, o - nor, al To- rea - dor, O - nor, o -nor Es -ca -mil-

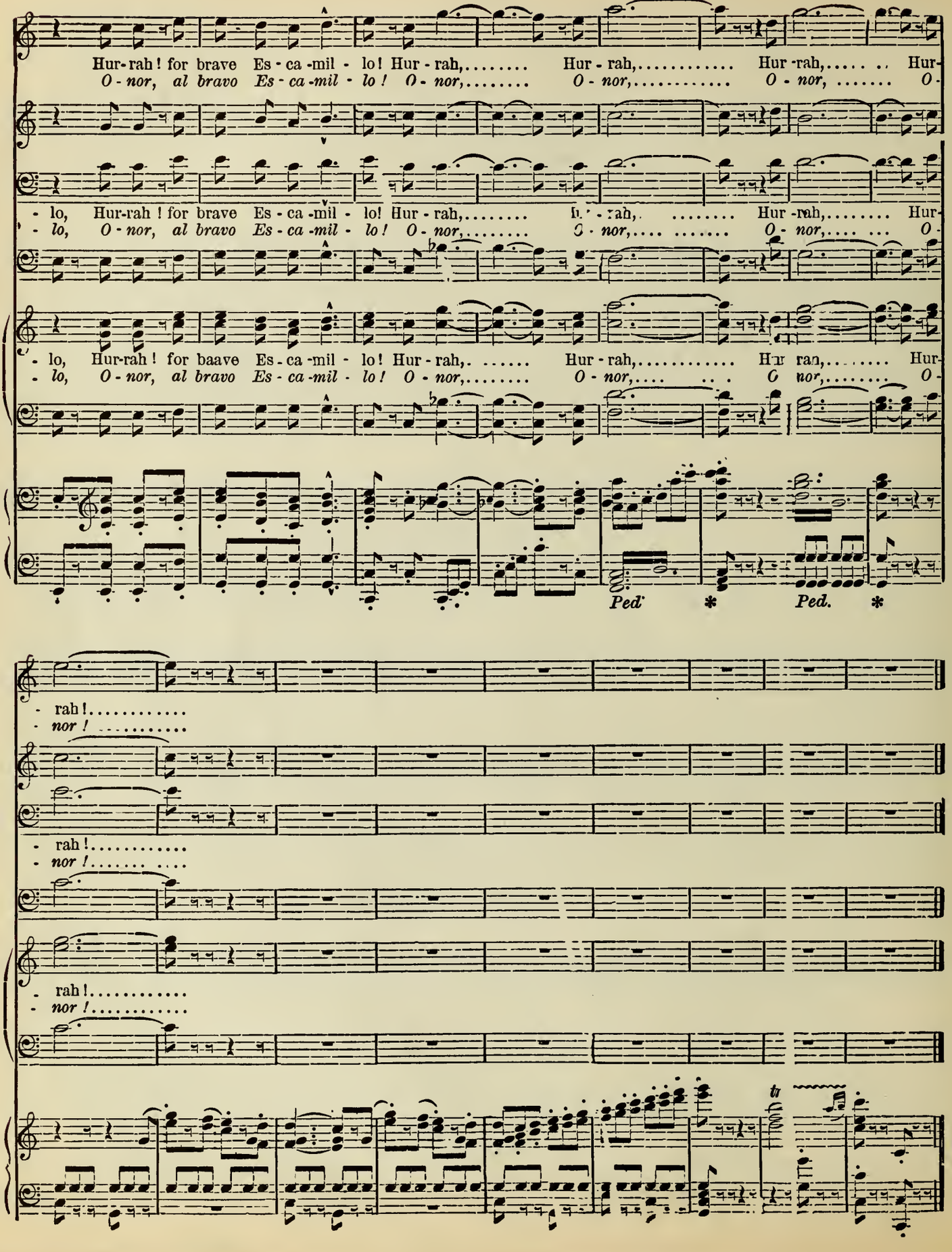
ff

Hurrah ! Hurrah, the To- rea - dor,
O -nor, o - nor, al To- rea - dor,

ff

Hurrah, Hurrah, the To -rea - dor, Hurrah ! Hurrah, the To- rea - dor, Hurrah, for brave Es - ca - mil-
O -nor, o -nor, al To -rea - dor, O -nor, o - nor, al To-rea - dor, O nor, o-nor Es - ca- mil-

ff


Hur-rah! for brave Es-ca-mil-lo! Hur-rah,..... Hur-rah,..... Hur-rah,..... Hur-
O-nor, al bravo Es-ca-mil-lo! O-nor,..... O-nor,..... O-nor, ... O-
-lo, Hur-rah! for brave Es-ca-mil-lo! Hur-rah,..... Hur-rah,..... Hur-rah,..... Hur-
-lo, O-nor, al bravo Es-ca-mil-lo! O-nor,..... O-nor,..... O-nor,..... O-
-lo, Hur-rah! for baave Es-ca-mil-lo! Hur-rah,..... Hur-rah,..... Hur ran,..... Hur-
-lo, O-nor, al bravo Es-ca-mil-lo! O-nor,..... O-nor,..... O nor,..... O-
Ped * Ped. *
-rah!.....
-nor!.....
-rah!.....
-nor!.....
-rah!.....
-nor!.....
tr

HERE'S TO YOU.

(CON VOI BER.)

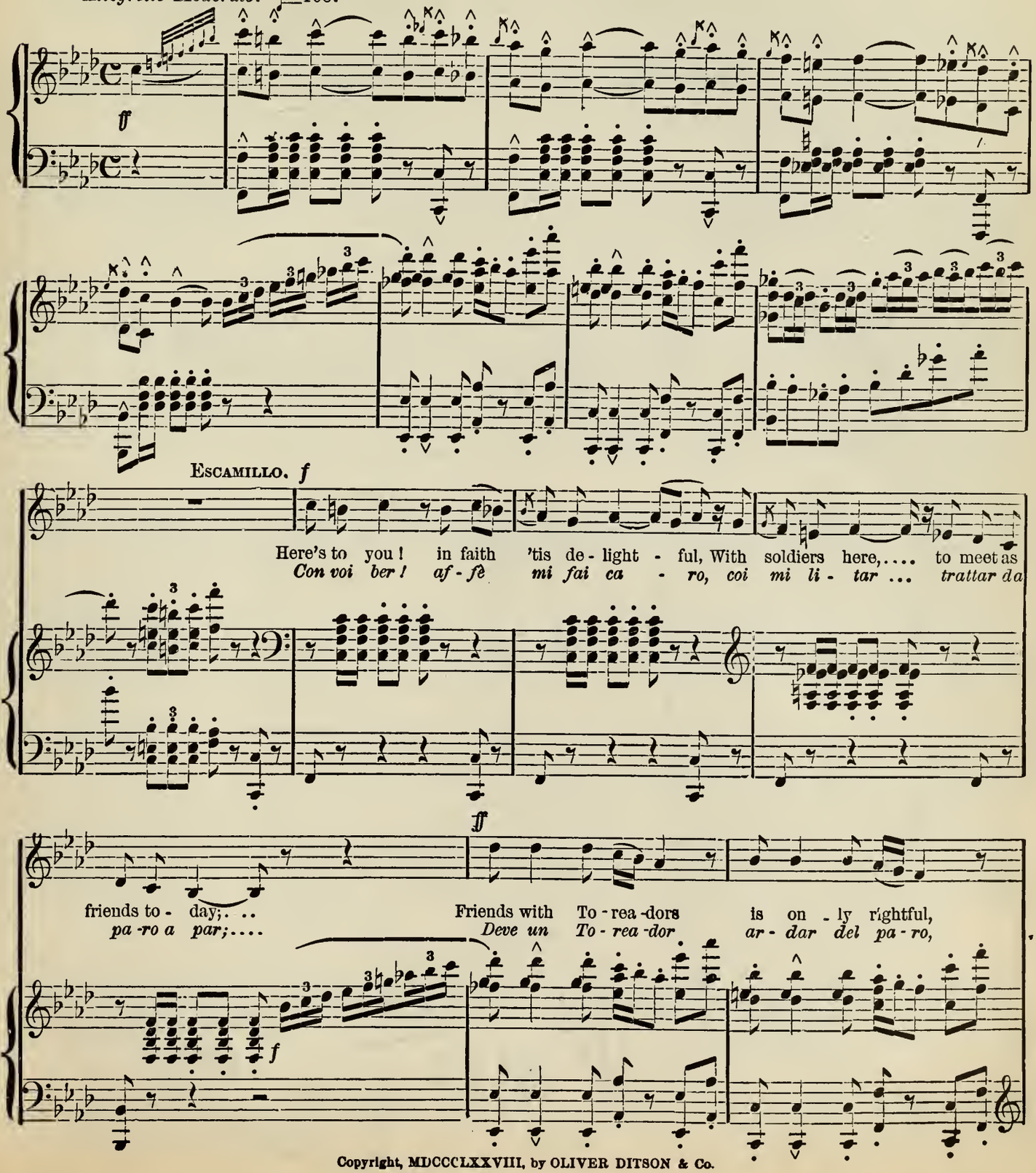
Translated and adapted by
THEODORE T. BARKER.

No. 14. THE TORREADOR.

"Carmen."
by G. BIZET.

Enter ESCAMILLO. ZUNIGA (*to* ESCAMILLO). These ladies unite with us in thanking you for accepting our invitation. We hope you will join us in drinking success to the noble art of bull-fighting! We drink to all your triumphs past! To triumphs yet to come!
ESCA. I thank you heartily.

Allegretto Moderato. ♩=108.


ff
ESCAMILLO. f
Here's to you! in faith 'tis de - light - ful, With soldiers here,.... to meet as
Con voi ber! af - fè mi fai ca - ro, coi mi li - tar ... trattar da
ff
friends to - day;. ..
pa - ro a par;....
Friends with To - rea - dors is on - ly rightful,
Deve un To - rea - dor ar - dar del pa - ro,
f

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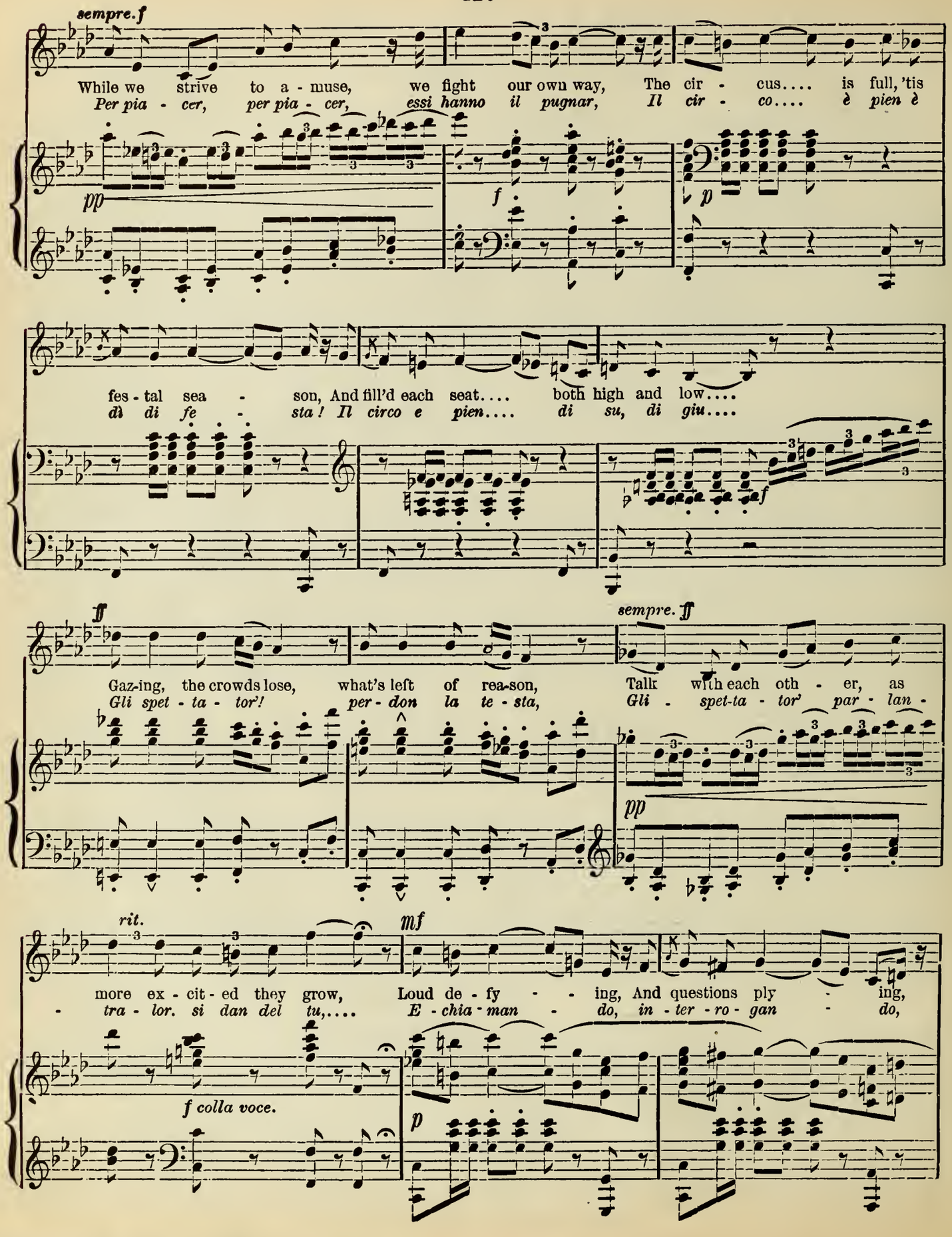
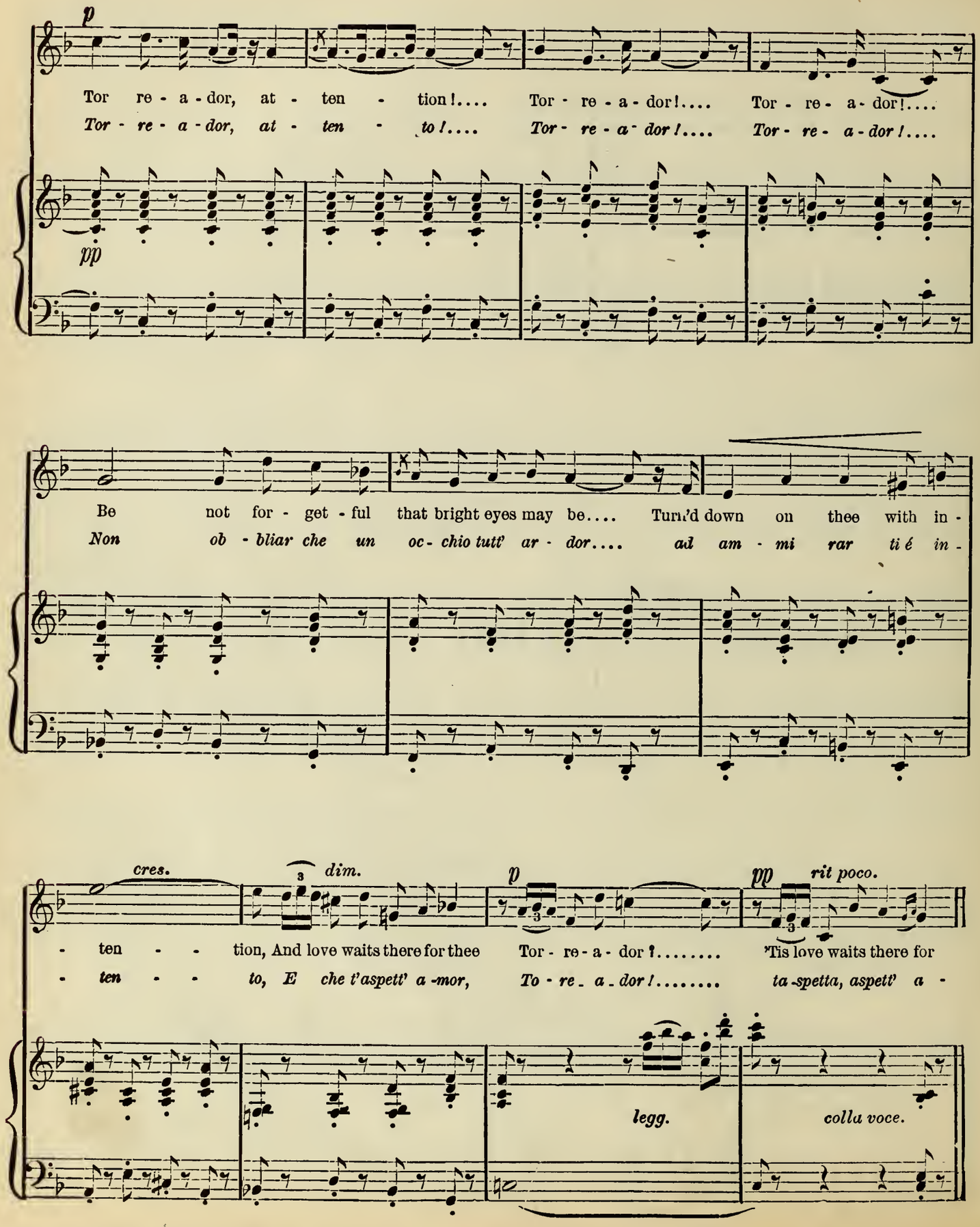

sempre. f
While we strive to a - muse, we fight our own way, The cir - cus.... is full, 'tis
Per pia - cer, per pia - cer, essi hanno il pugnar, Il cir - co.... è pien è
pp
f
p
fes - tal sea - son, And fill'd each seat.... both high and low....
dì di fe - sta! Il circo e pien.... di su, di giu....
f
ff
sempre. ff
Gaz-ing, the crowds lose, what's left of rea-son, Talk with each oth - er, as
Gli spet - ta - tor'! per - don la te - sta, Gli - spet-ta - tor' par - lan -
pp
rit.
mf
more ex - cit - ed they grow, Loud de - fy - - ing, And questions ply - ing,
- tra - lor. si dan del tu,.... E - chia - man - do, in - ter - ro - gan - do,
f colla voce.
p

f
f
Cry out,.... till each one mad ap - pears,....
For 'tis.... the fes - ti -
Gri - dan - do ognun fi-no al fu - ror,....
Per - chè.... la festa è
f p
Ped.
- val of val - or,
This the meed that courage wears!
Come on! be
- del va-lo - re,
si, la fe - sta e del va - lor!
Andiam! in
f p
cres -
Ped.
dim.
wa - ry! at-tack! de - fend! Ah!.....
guar - dia, andiam, an - diam, ah!.... ....
- cen - - do.
dim.
molto.


p
Tor re - a - dor, at - ten - tion!.... Tor - re - a - dor!.... Tor - re - a - dor!....
Tor - re - a - dor, at - ten - to!.... Tor - re - a - dor!.... Tor - re - a - dor!....
pp
Be not for - get - ful that bright eyes may be.... Turn'd down on thee with in -
Non ob - bliar che un oc - chio tutt' ar - dor.... ad am - mi rar ti é in -
cres.
dim.
p
pp
rit poco.
- ten - - tion, And love waits there for thee Tor - re - a - dor!..... 'Tis love waits there for
- ten - - to, E che t'aspett' a -mor, To - re - a - dor!..... ta -spetta, aspett' a -
legg.
collu voce.

ff FRASQUITA, MERCEDES.

To - re - a - dor, now guard..... thee, To - re - a - dor,
To - re - a - dor, at - ten - - to! To - re - a - dor,

ff CARMEN.

tempo. ESCAMILLO. *ff* MORALES. ZUNIGA.

thee. To - re - a - dor, now guard..... thee, To - re - a - dor,
- mor! To - re - a - dor, at - ten - - to! To - re - a - dor,

ff TENORS.

To - re - a - dor, now guard..... thee, To - re - a - dor,
To - re - a - dor, at - ten - - to! To - re - a - dor,

ff BASSES.

tempo.

f

p legg.

To - re - a - dor, Bear thou in mind when combat thee elates, Two
To - re - a - dor, Non ob - bli - ar che un occhio tutt' ardor, Ad

pp

Bear thou in mind,.... Two bright eyes fond -
Un gio - vin cor,.... pen - sa Ad - am -

MORALES.

To - re - a - dor, Bear thou in mind, One
To - re - a - dor, Un gio - vin cor.... sì

ESCAMILLO. *p marcato.*

Bear thou in mind when com-bat thee e - lates, Bright eyes fond - ly re -
Non ob - bli - ar che un oc - chio tutt' ar - dor,.... Ad am - mi - rartiè in

ZUNIGA. *pp*

pp

To - re - a - dor, Bear thou in mind, One
To - re - a - dor, Un gio - vin cor.... sì ....

Bear in mind when com - bat thee e - lates, Two bright eyes
Non ob - bli - ar che un oc - chio tutt' t'ar - dor Ad am -

pp

bright eyes fond- ly re -gard,..... For thee a fond heart waits, To -re - a - dor. for thee a fond heart
am - mi - rar - ti è in - ten - - - to E che t'a - spett' a - mor, To-re - a - dor, T'a - spetta, aspetta, a -

- ly re - gard thee, One fond heart waits,.....
- mi - rar - tiè in-ten - to E che t'a - spet - - - ta,

fond heart, fond - ly waits,..... for thee a fond heart
pen - sa.... che t'a - spet - - - ta T'aspetta, aspetta a -
cres. *f* *dim.* *pp*

- gard,..... For thee a fond heart waits, To - re - a - dor,....
- ten - - - to, E che t'aspetta amor ! To - re - a - dor,....

pen - sa, che t'a - spet - - - ta

ppp

fond heart; fond - ly waits,..... A -
pen - sa, che t'a - mor..... a -

fond - ly thee re - gard, A fond heart waits, a fond heart waits, A -
- mi - rar-tié in-ten - to, E che t'a - a - mor, sì t'a - mor, a -

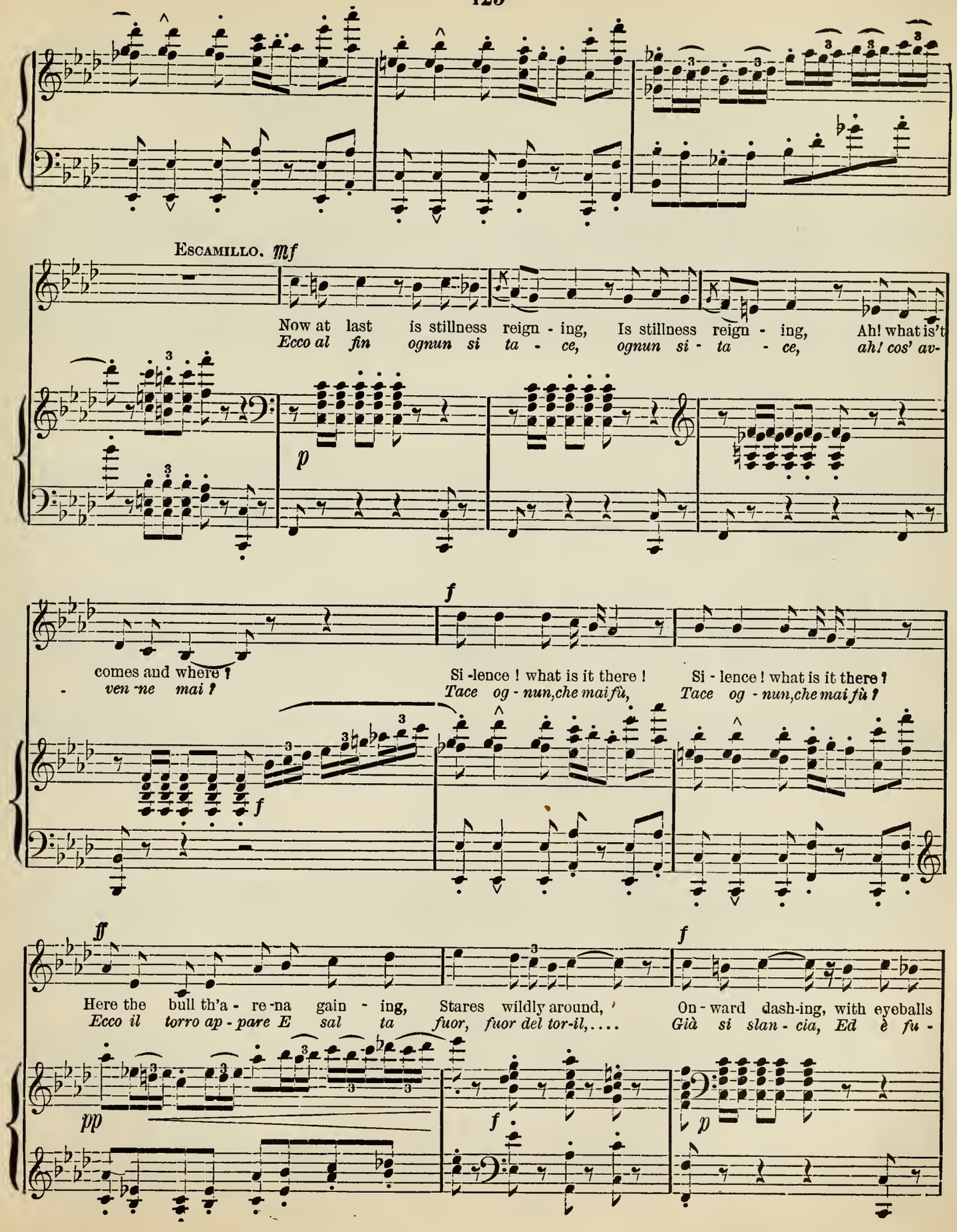
waits !
- mor !

waits !
- mor !

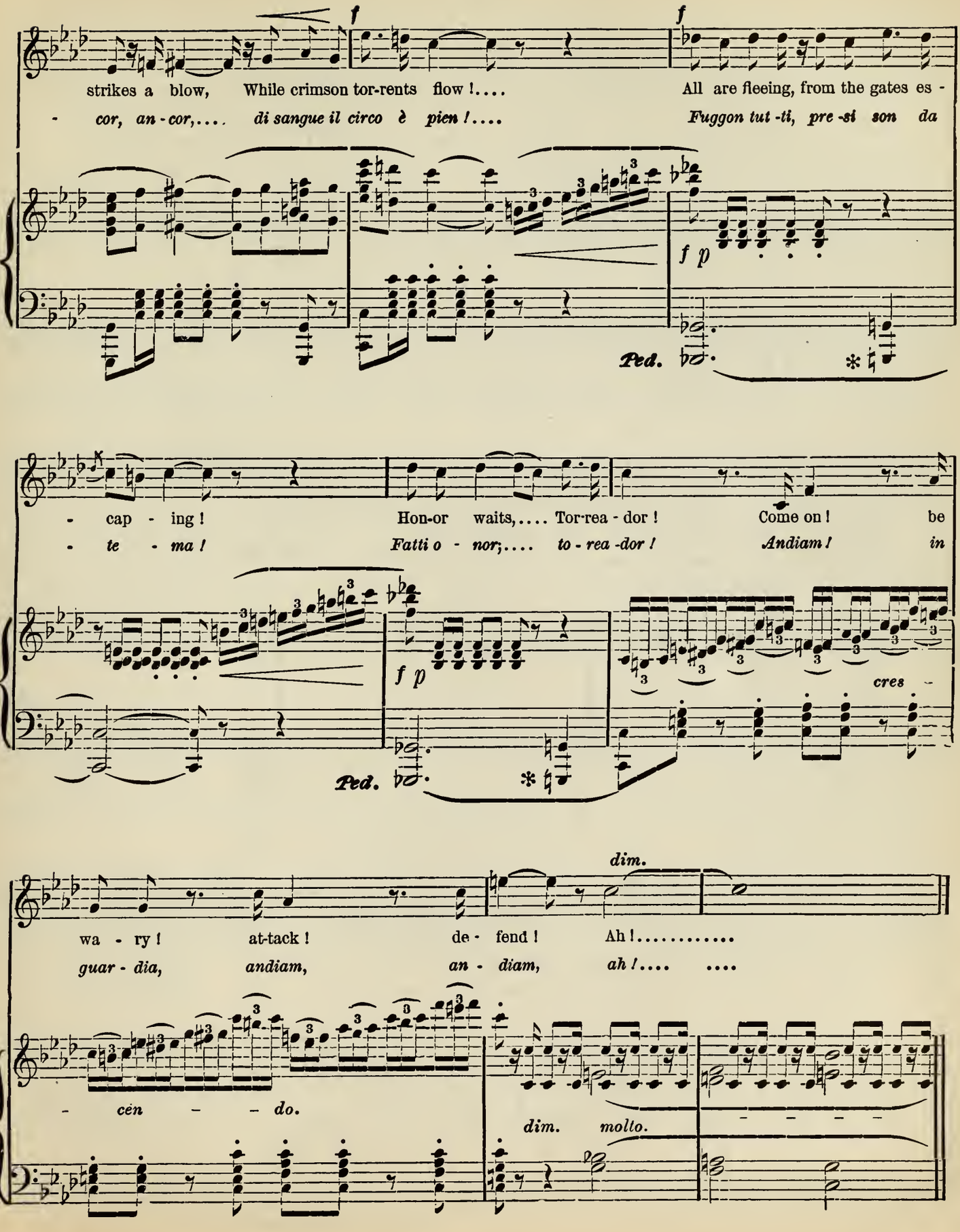
ESCAMILLO. ZUNIGA.

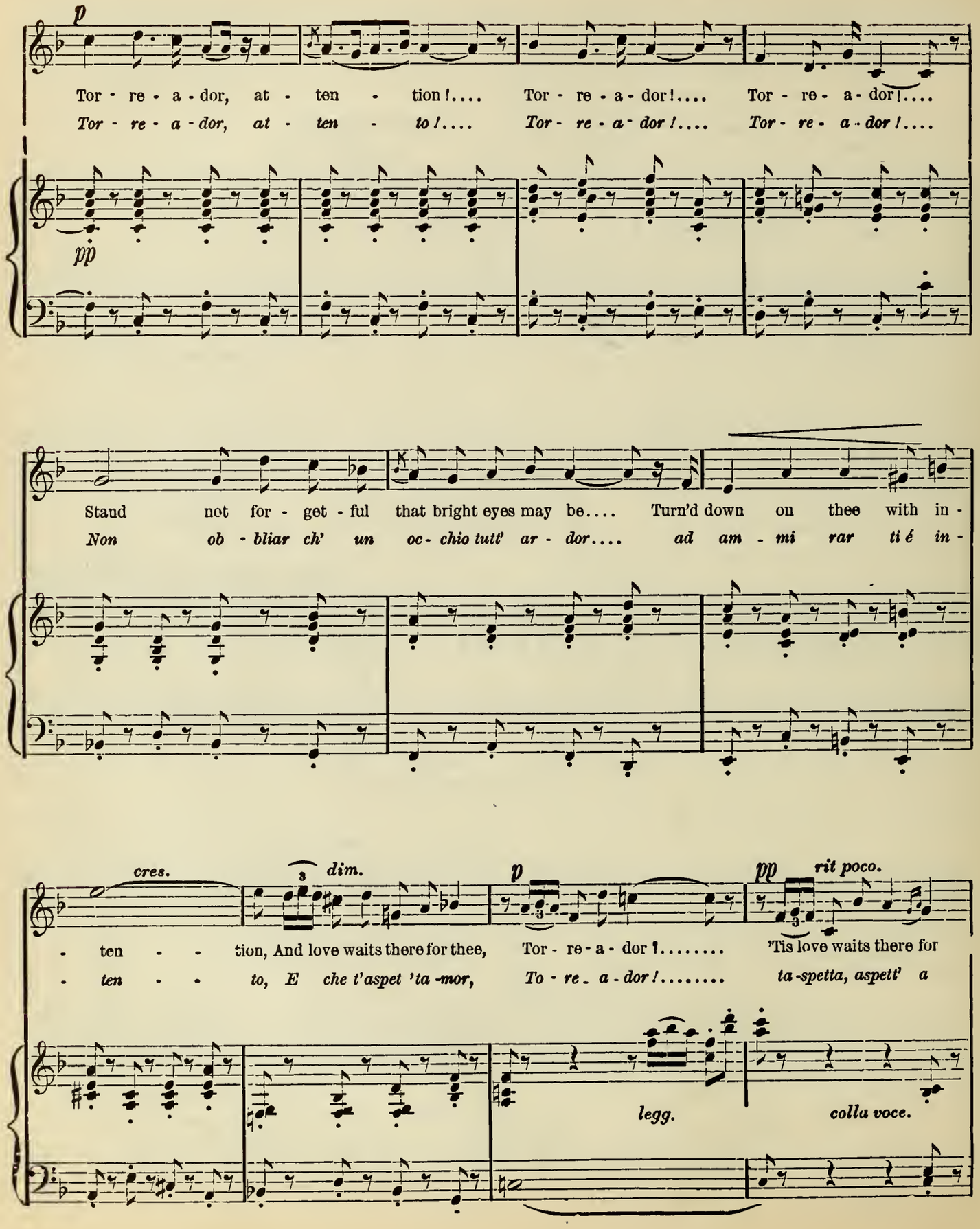
waits !
- mor !

ff


Escamillo. mf
Now at last is stillness reign - ing, Is stillness reign - ing, Ah! what is't
Ecco al fin ognun si ta - ce, ognun si - ta - ce, ah! cos' av-
p
comes and where?
- ven-ne mai?
f
Si-lence! what is it there!
Tace og - nun, che mai fù,
Si - lence! what is it there?
Tace og - nun, che mai fù?
ff
Here the bull th'a - re-na gain - ing,
Ecco il torro ap - pare E sal ta
Stares wildly around,
fuor, fuor del tor-il,....
On - ward dash-ing, with eyeballs
Già si slan - cia, Ed è fu -
pp
f
p

flash - ing,.... A steed falls crash - ing, Dragging down a Pi - ca - dore!
- ren - te! ... Un ca - val ca - de Trascinando un - pi - ca - dor....
f
ff
Bra - vo, Tor - rea - dor! Shout all, with clappings. Off goes the bull, returns. comes
Ah! bra - vo, To - ro, Ur - la la gen - te, Il to - ro va, no vien sì
sempre. ff
pp
mf
on, rav - ing still more! And toss - ing high.... his scar - let trap - pings, A - gain he
vien pien di fu - ror, E strappar vuol - le ba - nde - ruo - le, E corre an
f colla voce.
p


f
f
strikes a blow, While crimson tor-rents flow !....
- cor, an - cor,.... di sangue il circo è pien !....
All are fleeing, from the gates es -
Fuggon tut -ti, pre -si son da
f p
Ped.
- cap - ing !
- te - ma !
Hon-or waits,.... Tor-rea - dor !
Fatti o - nor;.... to - rea -dor !
Come on !
Andiam !
be
in
f p
cres -
Ped.
dim.
wa - ry !
guar - dia,
at-tack !
andiam,
de - fend !
an - diam,
Ah !.....
ah !.... ....
- cen - - do.
dim. molto.


p
Tor - re - a - dor, at - ten - tion!.... Tor - re - a - dor!.... Tor - re - a - dor!....
Tor - re - a - dor, at - ten - to!.... Tor - re - a - dor!.... Tor - re - a - dor!....
pp
Stand not for - get - ful that bright eyes may be.... Turn'd down on thee with in -
Non ob - bliar ch' un oc - chio tutt' ar - dor.... ad am - mi rar ti é in -
cres.
dim.
p
pp
rit poco.
- ten - - tion, And love waits there for thee, Tor - re - a - dor!..... 'Tis love waits there for
- ten - - to, E che t'aspet 'ta - mor, To - re - a - dor!..... ta - spetta, aspett' a
legg.
colla voce.

ff FRASQUITA, MERCEDES.

To - re - a - dor, now guard..... thee, To - re - a - dor,
To - re - a - dor, at - ten - - to! To - re - a - dor,

ff CARMEN.

tempo. ESCAMILLO. *ff* MORALES. ZUNIGA.

thee.
- mor!
To - re - a - dor, now guard..... thee, To - re - a - dor,
To - re - a - dor, at - ten - - to! To - re - a - dor,

ff TENORS.

To - re - a - dor, now guard..... thee, To - re - a - dor,
To - re - a - dor, at - ten - - to! To - re - a - dor,

ff BASSES.

tempo.

f

p legg.

To - re - a - dor,
To - re - a - dor,
Bear thou in mind when combat thee elates, Two
Non ob - bli - ar che un no non obbliar,....

pp

Bear thou in mind,.... Two bright eyes fond -
Non ob - bli - ar.... no, no ch'un oc -

MORALES.

To - re - a - dor, Bear thou in mind, One
To - re - a - dor, Non ob - bli - ar.... no

ESCAMILLO.

p marcato.

Bear thou in mind when com-bat thee e - lates, Bright eyes fond - ly re -
Non ob - bli - ar no, no non ob - bli - ar,.... ch'un oc - chio guarda at -

ZUNIGA.

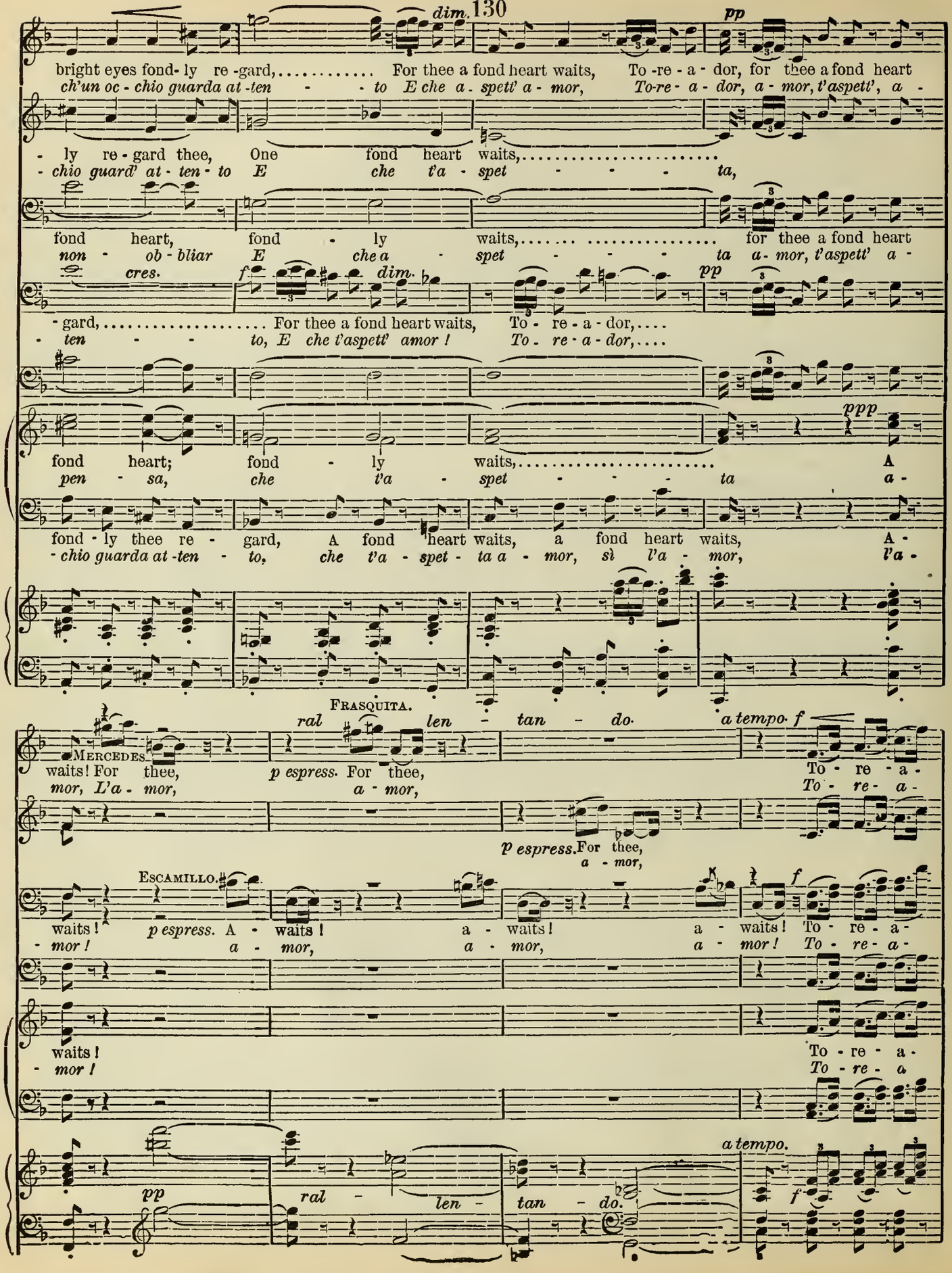
pp

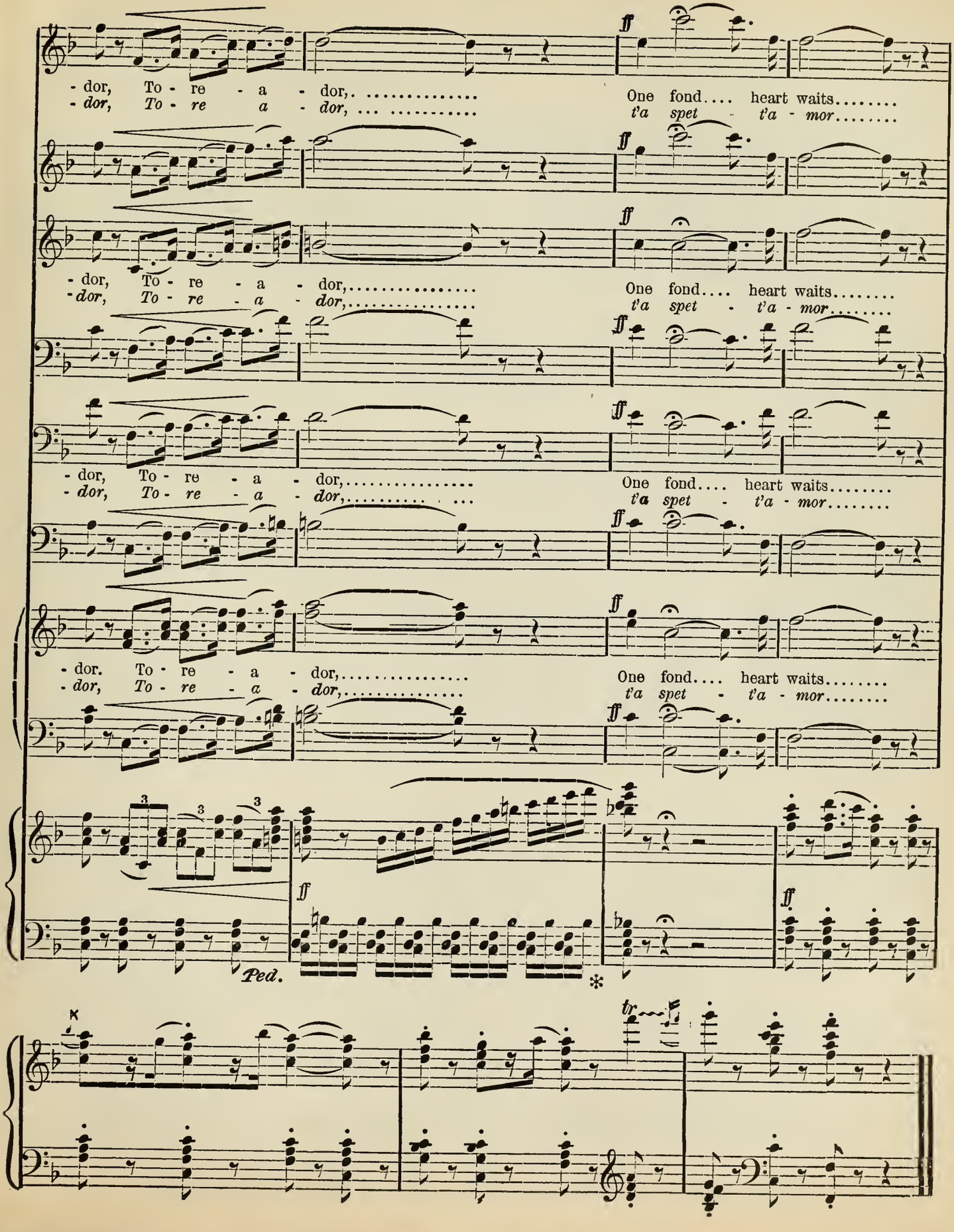
pp

To - re - a - dor, Bear thou in mind, One
To - re - a - dor, Non ob - bli - ar.... no ....

Bear in mind when com - bat thee e - lates, Two bright eyes
Non ob - bli - ar no, no non ob - bli - ar ch'un oc -

pp


dim.
pp
bright eyes fond- ly re -gard,..... For thee a fond heart waits, To -re - a - dor, for thee a fond heart
ch'un oc - chio guarda at -ten - - to E che a - spett' a - mor, To-re - a - dor, a - mor, t'aspett', a -
- ly re - gard thee, One fond heart waits,.....
- chio guard' at - ten - to E che t'a - spet - - - ta,
fond heart, fond - ly waits,..... for thee a fond heart
non - ob - bliar E che a - spet - - - ta a - mor, t'aspett' a -
cres.
f
dim.
pp
- gard,..... For thee a fond heart waits, To - re - a - dor,....
- ten - - to, E che t'aspett' amor ! To - re - a - dor,....
ppp
fond heart; fond - ly waits,..... A
pen - sa, che t'a - spet - - - ta a -
fond - ly thee re - gard, A fond heart waits, a fond heart waits, A -
- chio guarda at -ten - to, che t'a - spet - ta a - mor, sì t'a - mor, t'a -
Frasquita.
ral len - tan - do.
a tempo. f
Mercedes
waits! For thee, p espress. For thee, To - re - a -
mor, L'a - mor, a - mor, To - re - a -
p espress. For thee,
a - mor,
Escamillo.
f
waits ! p espress. A - waits ! a - waits ! a - waits ! To - re - a -
- mor ! a - mor, a - mor, a - mor ! To - re - a -
waits !
- mor !
To - re - a -
To - re - a
a tempo.
pp
ral - len - tan - do.
f


- dor, To - re - a - dor,
- dor, To - re - a - dor,
One fond.... heart waits.....
t'a spet - t'a - mor.....
- dor, To - re - a - dor,
- dor, To - re - a - dor,
One fond.... heart waits.....
t'a spet - t'a - mor.....
- dor, To - re - a - dor,
- dor, To - re - a - dor,
One fond.... heart waits.....
t'a spet - t'a - mor.....
- dor. To - re - a - dor,
- dor, To - re - a - dor,
One fond.... heart waits.....
t'a spet - t'a - mor.....
Ped.
K
tr

Enter LILLAS PASTIA.

PASTIA. Senors, I entreat of you—

ZUNIGA. We are going; we are going.

(*The officers prepare to depart.* ESCAMILLO *approaches* CARMEN).

ESCAMILLO (*to* CARMEN *aside*). Tell me thy name, fair one, that I may breathe it in the hour of danger.

CARMEN. Carmen, or La Carmencita, whichever you please.

ESCAMILLO. Well, then, Carmen, or La Carmencita, tell me, if I were to love thee, and ask to be loved by thee, what would be thy reply?

CARMEN. I should reply that you are at liberty to love me if you choose; but as for being loved by *me*, just now that is out of the question.

ESCAMILLO. Ah!

CARMEN. 'Tis so.

ESCAMILLO. Then I will wait; I will content myself with hoping

CARMEN. Waiting is not forbidden, and hoping is an agreeable pastime.

MORALES (*to* FRASQUITA *and* MERCEDES). Then you positively will not come with us?

FRASQUITA *and* MERCEDES (*to whom* PASTIA *makes signs*). No! No!

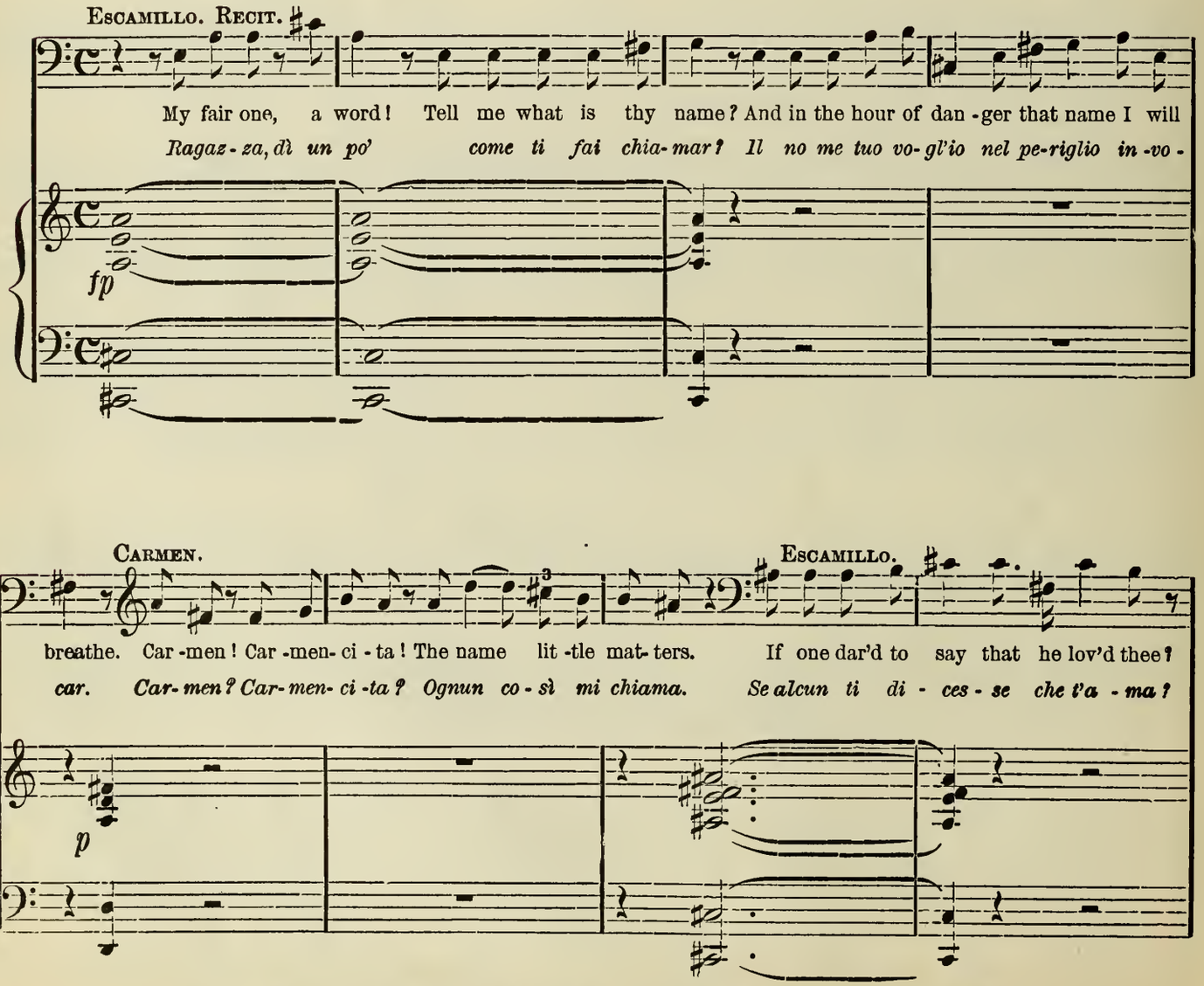
MORALES (*to* ZUNIGA). An unsuccessful campaign, captain!

ZUNIGA. Bah! the battle is not yet over. (*Aside to* CARMEN) Listen to me, Carmen. Since you will not join us, an hour hence I shall return.

CARMEN. I recommend you not to return.

ZUNIGA. I shall do so, nevertheless.

No. 14a. RECITATIVE.*


ESCAMILLO. RECIT.
My fair one, a word! Tell me what is thy name? And in the hour of dan-ger that name I will
Ragaz-za, dì un po' come ti fai chia-mar? Il no me tuo vo-gl'io nel pe-riglio in-vo-
fp
CARMEN.
ESCAMILLO.
breathe. Car-men! Car-men-ci-ta! The name lit-tle mat-ters. If one dar'd to say that he lov'd thee?
car. Car-men? Car-men-ci-ta? Ognun co-sì mi chiama. Se alcun ti di-ces-se che t'a-ma?
p

* *Dialogue to be used in place of Recitative, when Performed in English, and omitted when performed in Italian.*

CARMEN.

I should re - ply, that he'd bet - ter not try!
Ris - pon - de rei che non mi deve a - mar!

ESCAMILLO.

But that re -ply would not be
Troppo, Carmen, dolce non

ten - der, If no oth- er thou'lt give, Still sweet hope I will cherish.
pa re, Ma mi con - ten - te - rò di sperar e a -spet -ta - re.

CARMEN.

To hope, of course, you're
Per - messo è d'aspet -

p

ZUNIGA.

free, It is pleas - ant to hope. Since thou wilt not come then, Car -men, I shall re - turn.
- ta - re - ed è dol - ce spe - rar! Giac-chè non vuoi ve - nir, Car - men, ri - tor - ne - ro.

f

CARMEN. ZUNIGA.

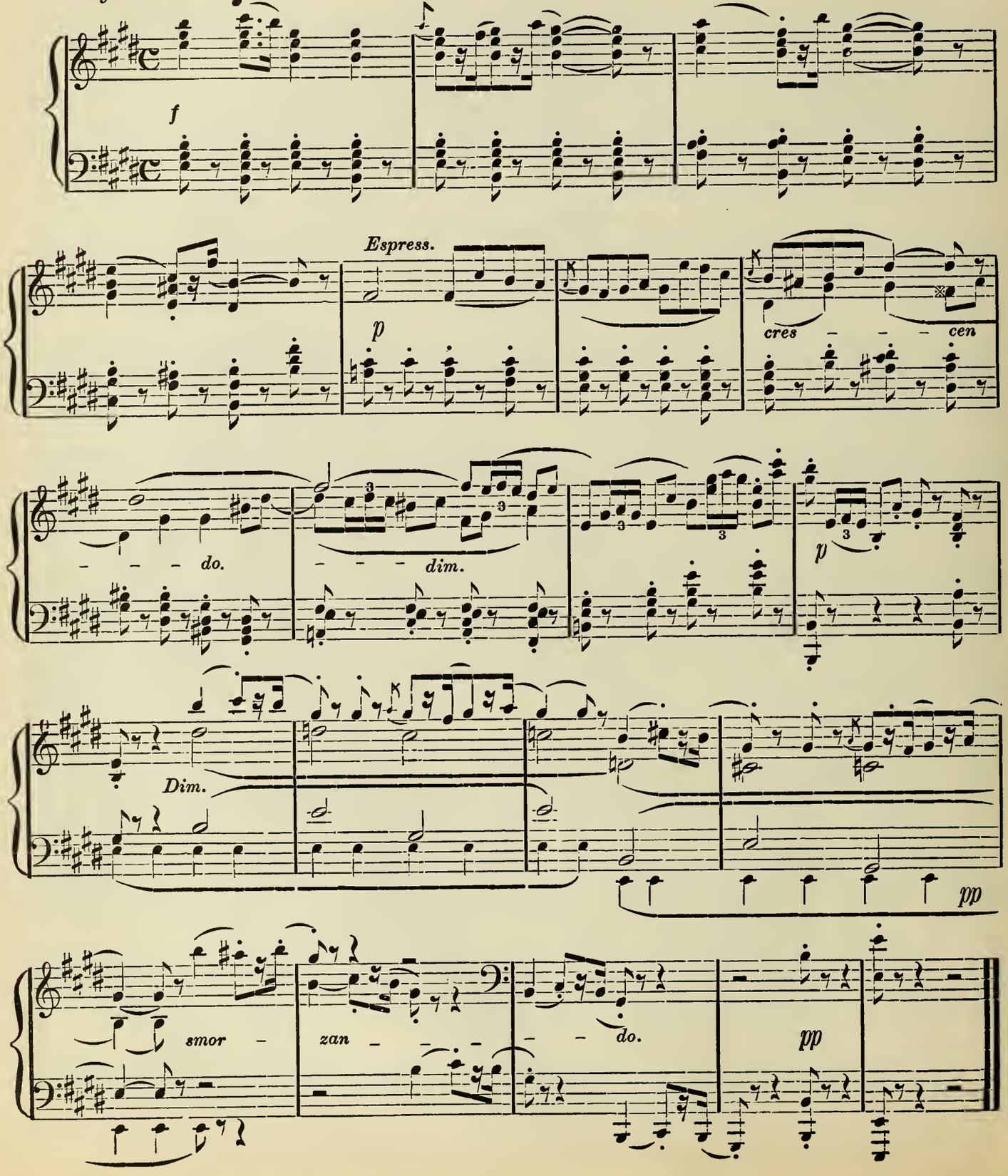
Nay, 'twere far bet - ter not. But!.... I'll ven - ture the risk.
For - se il fa - rete in van. Via!.... ten - ta - re lo vo'.

f

DEPARTURE OF ESCAMILLO.

No. 14b.

Allegro moderato. ♩ = 108.



REPRISE OF CHORUS.

"Toreador, now guard thee!"

[*Exeunt all but* CARMEN, FRASQUITA, MERCEDES *and* PASTIA.]

FRASQUITA (*to* PASTIA). Why were you so anxious to get rid of them? and why did you make signs to us not to accompany them?

PAS. Dancairo and Remendado have just arrived, and they wish to speak with you on urgent business. (*Opens side door and beckons.*) Here they are.

Enter DANCAIRO *and* REMENDADO. LILLAS PASTIA *fastens front door and shutters.* (*Exit* PASTIA.)

FRASQUITA. What news?

DANCAIRO. Not bad, by any means. We have just arrived from Gibraltar, where we—

REMENDADO. A beautiful place, Gibraltar, but rather steep for walking exercise. Full of Englishmen. Fine men, the English; rather reserved, but—what distinguished manners!

DAN. Remendado!

REM. Master?

DAN. (*handling his knife*). You comprehend?

REM. Perfectly, master.

DAN. Then hold your tongue. We have just arrived from Gibraltar where we arranged with the captain of a ship, who will land our cargo of English goods at the old spot. We shall await their arrival on the coast; and after we have hidden a portion in the mountains, we shall try to smuggle the remainder into the city. All our comrades have been summoned, and they are here concealed. But it is you of whom we have most need, and you will depart with us.

CARMEN (*laughing*). To do what? To help you carry the bales?

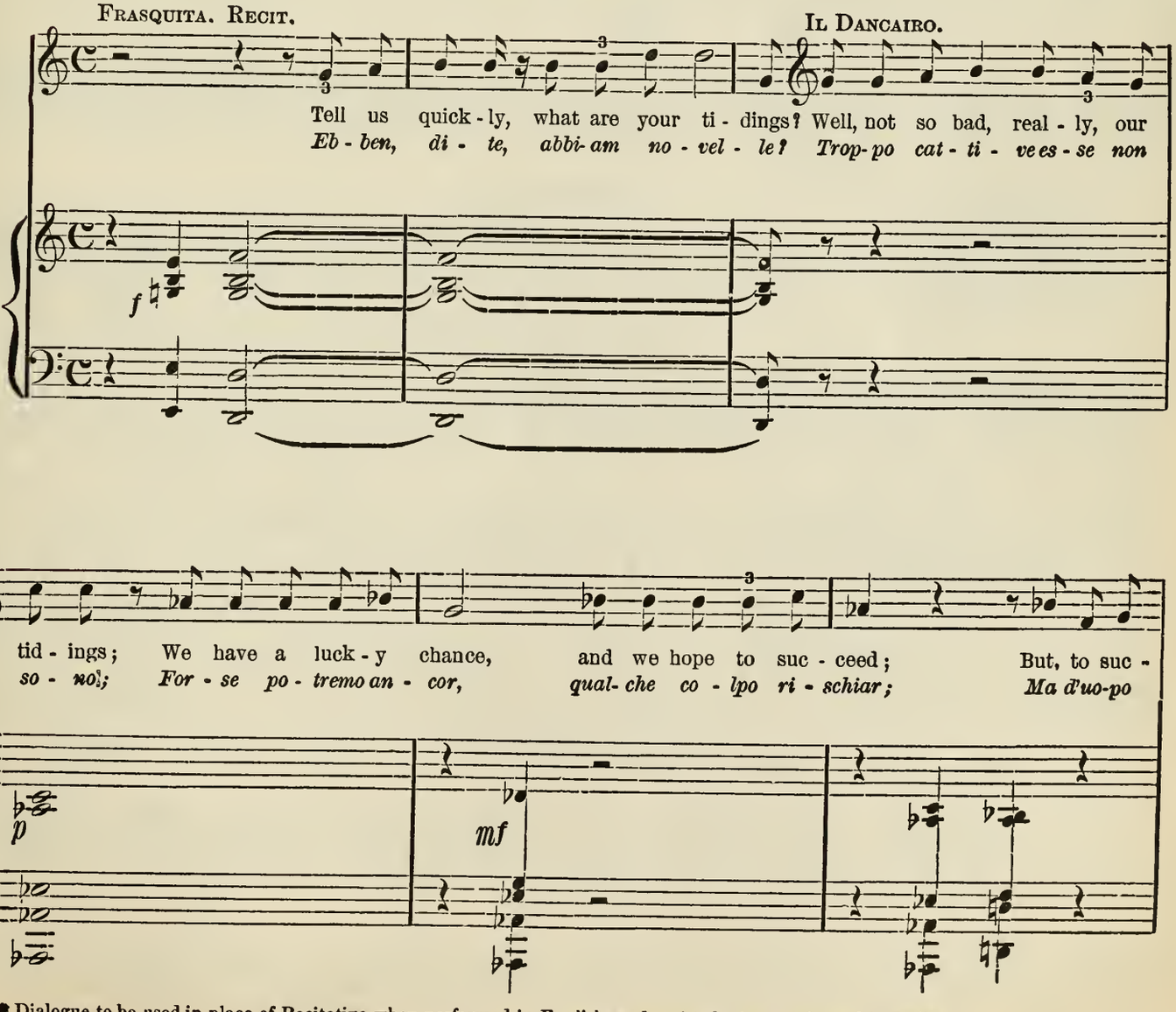
REM. (*much shocked*). Oh, no, no! To ask young ladies to carry bales would hardly show distinguished manners.

DAN. (*menacingly*). Remendado!

REM. Yes, master.

DAN. (*to* CARMEN). We shall not ask you to carry any bales. We have need of you girls for more important work.

No. 14c. RECITATIVE.*


FRASQUITA. RECIT.
IL DANCAIRO.
Tell us quick-ly, what are your ti-dings? Well, not so bad, real-ly, our
Eb-ben, di-te, abbi-am no-vel-le? Trop-po cat-ti-ve es-se non
tid-ings; We have a luck-y chance, and we hope to suc-ceed; But, to suc-
so-no; For-se po-tremo an-cor, qual-che co-lpo ri-schiar; Ma d'uo-po
f
p
mf

* Dialogue to be used in place of Recitative when performed in English, and omitted when performed in Italian.

FRASQUITA.

Our aid you need?
Con voi re - star?

MERCEDES.

CARMEN.

Our aid you need?
Con voi re - star?

- ceed, your aid we need,
v'è con noi re - star,

Yes, 'tis the fact, your aid we need.
Sì d'u - opo v'è con noi re - star.

f

No. 15. QUINTETTE.

Allegro vivo.

mf IL DANCAIRO.

All's prepared, our plans are quite clear, ...
Ab - biamo in vi - sta unbell' af - fa - - - -

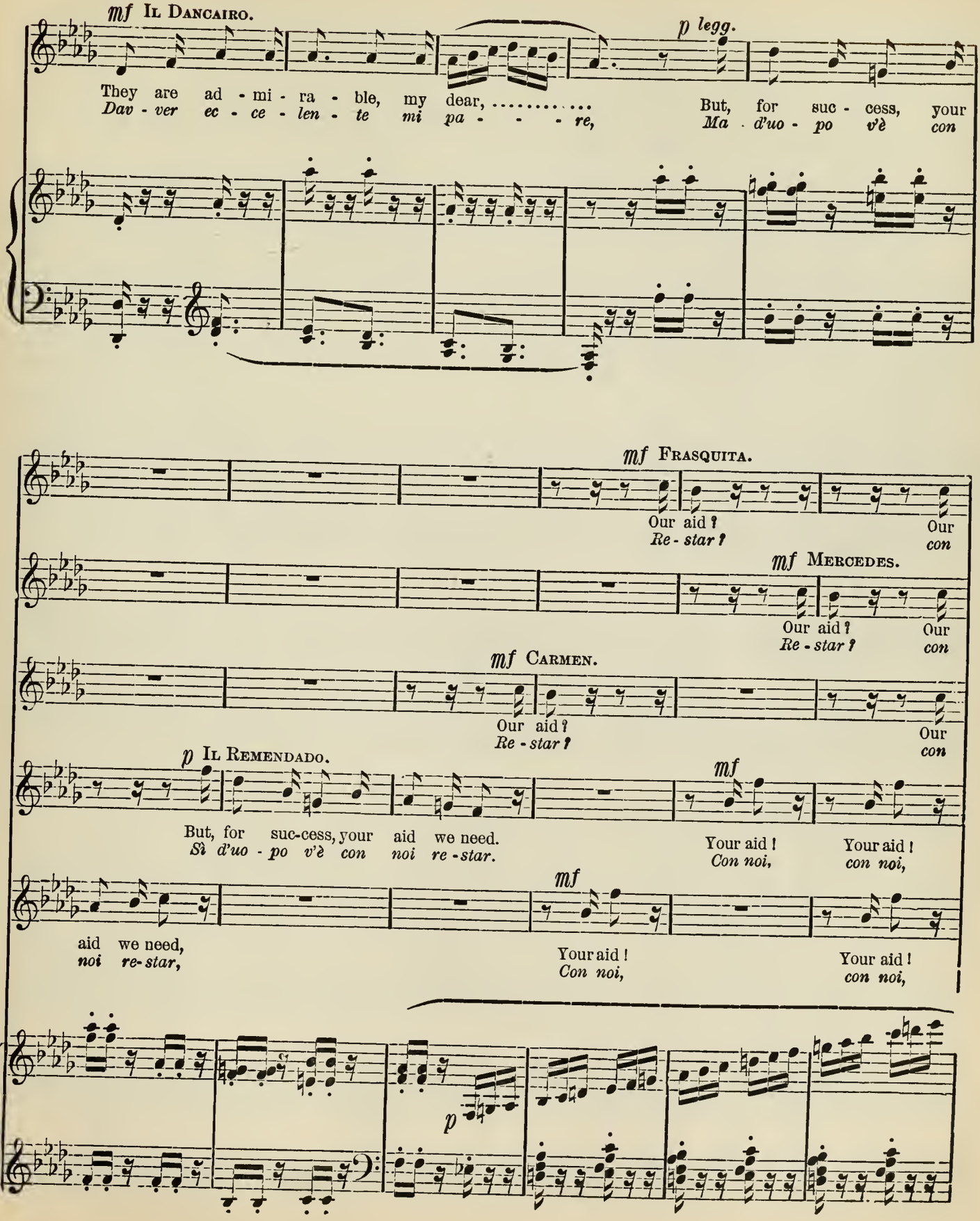
Alleggiero vivo. ♩=152.

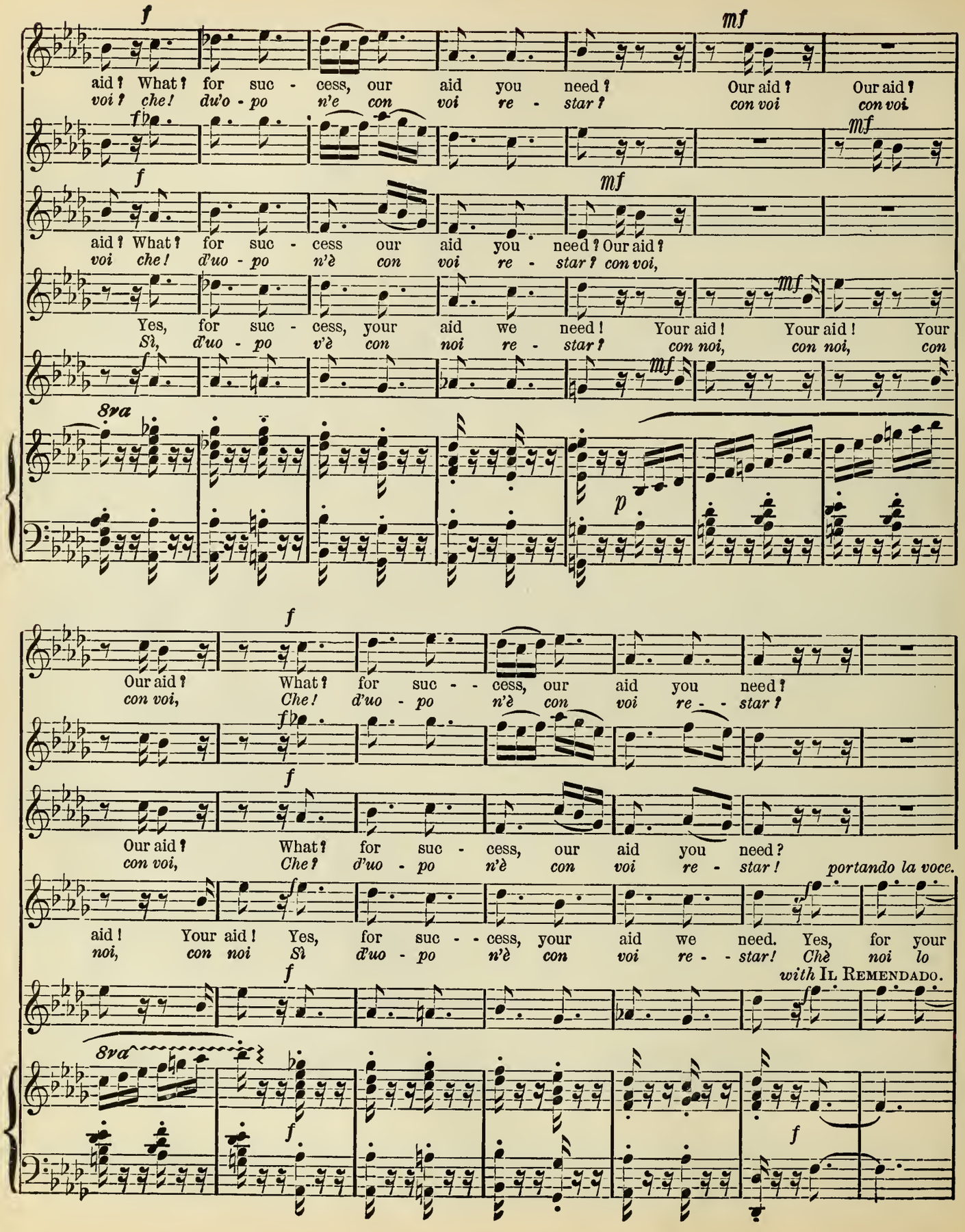
pp

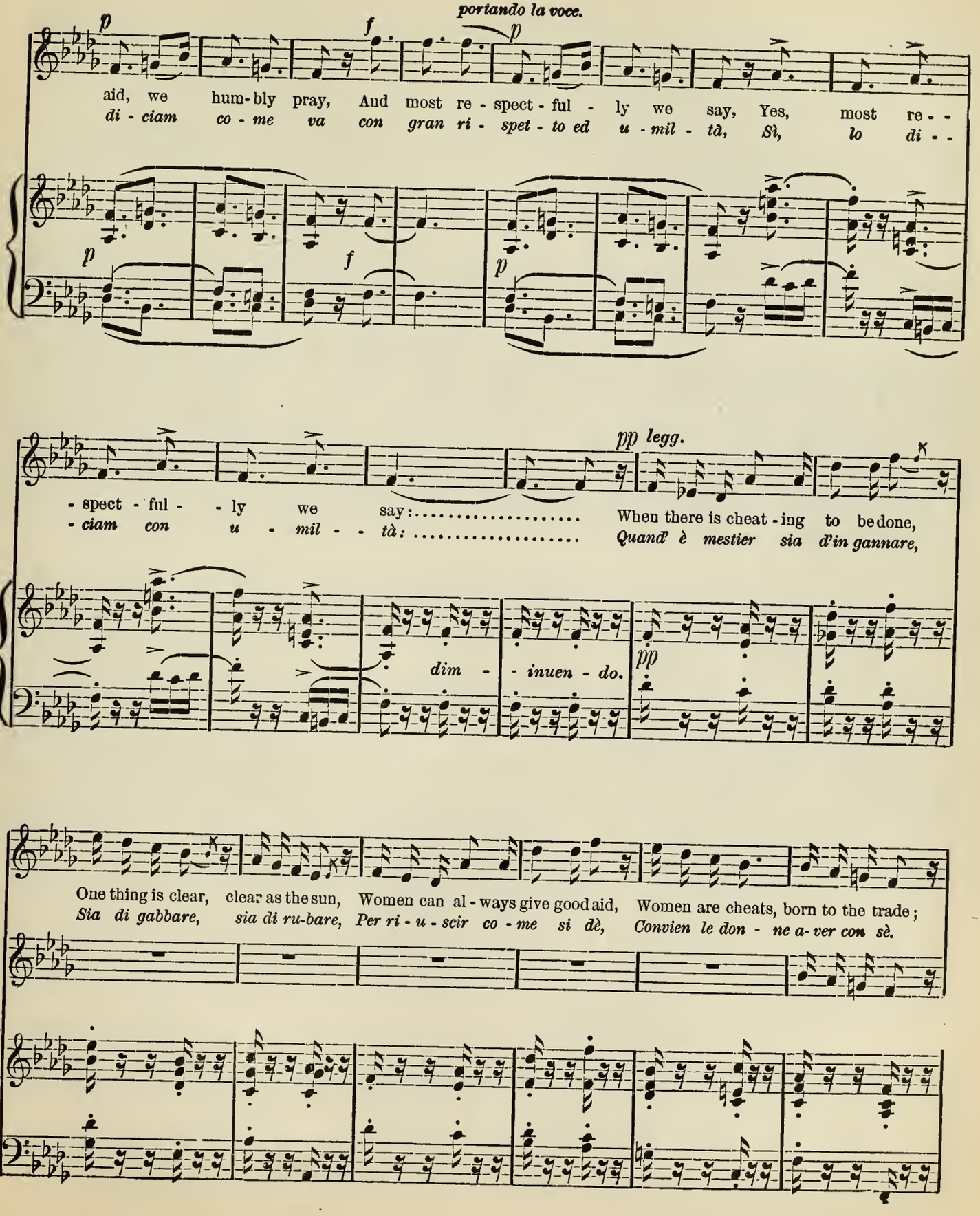
MERCEDES. *p legg.*

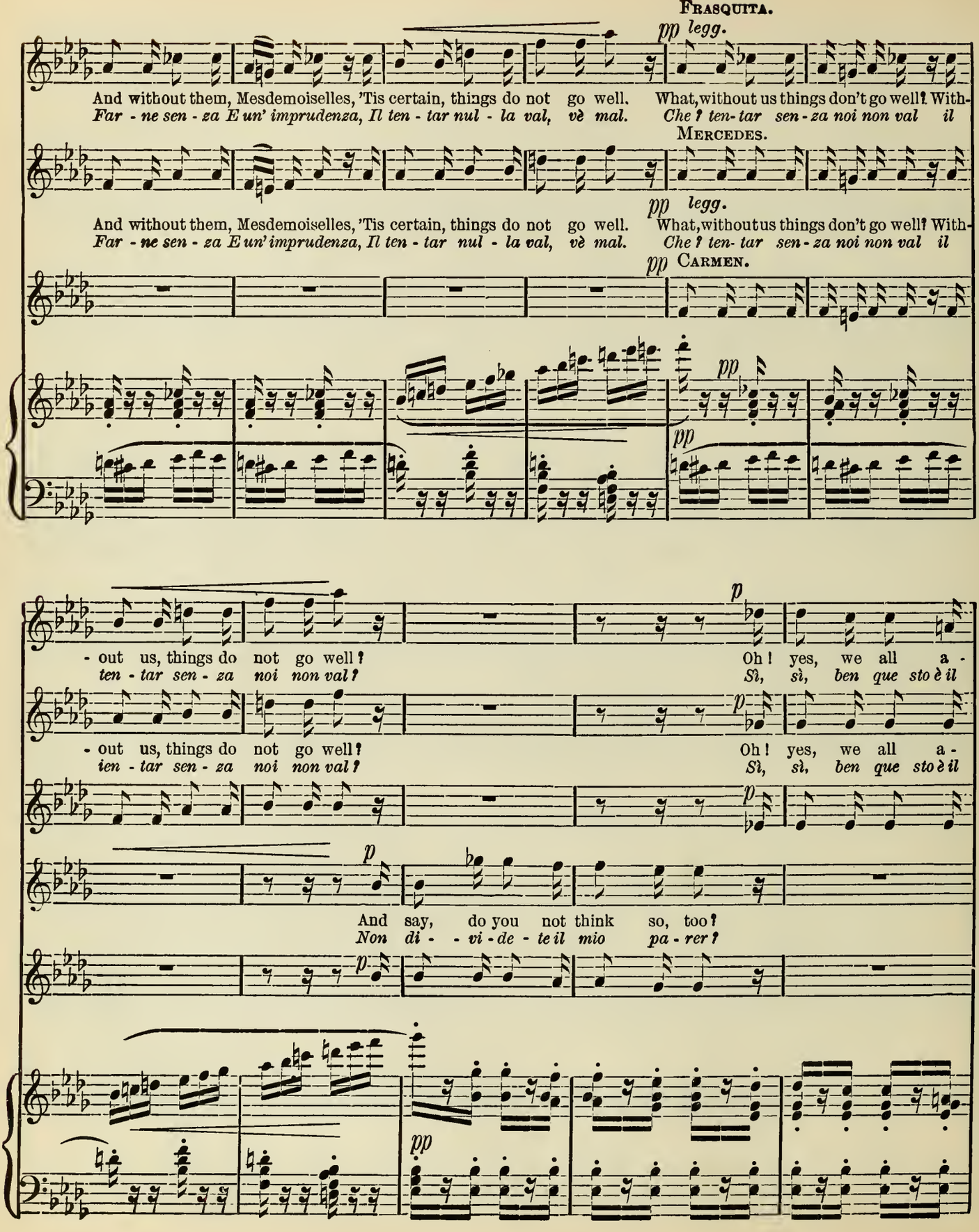
.... But are you sure they will succeed? But are you sure they will succeed?
- re. *E van - taggioso? il di - te almen! E van - taggioso? il di - te almen!*

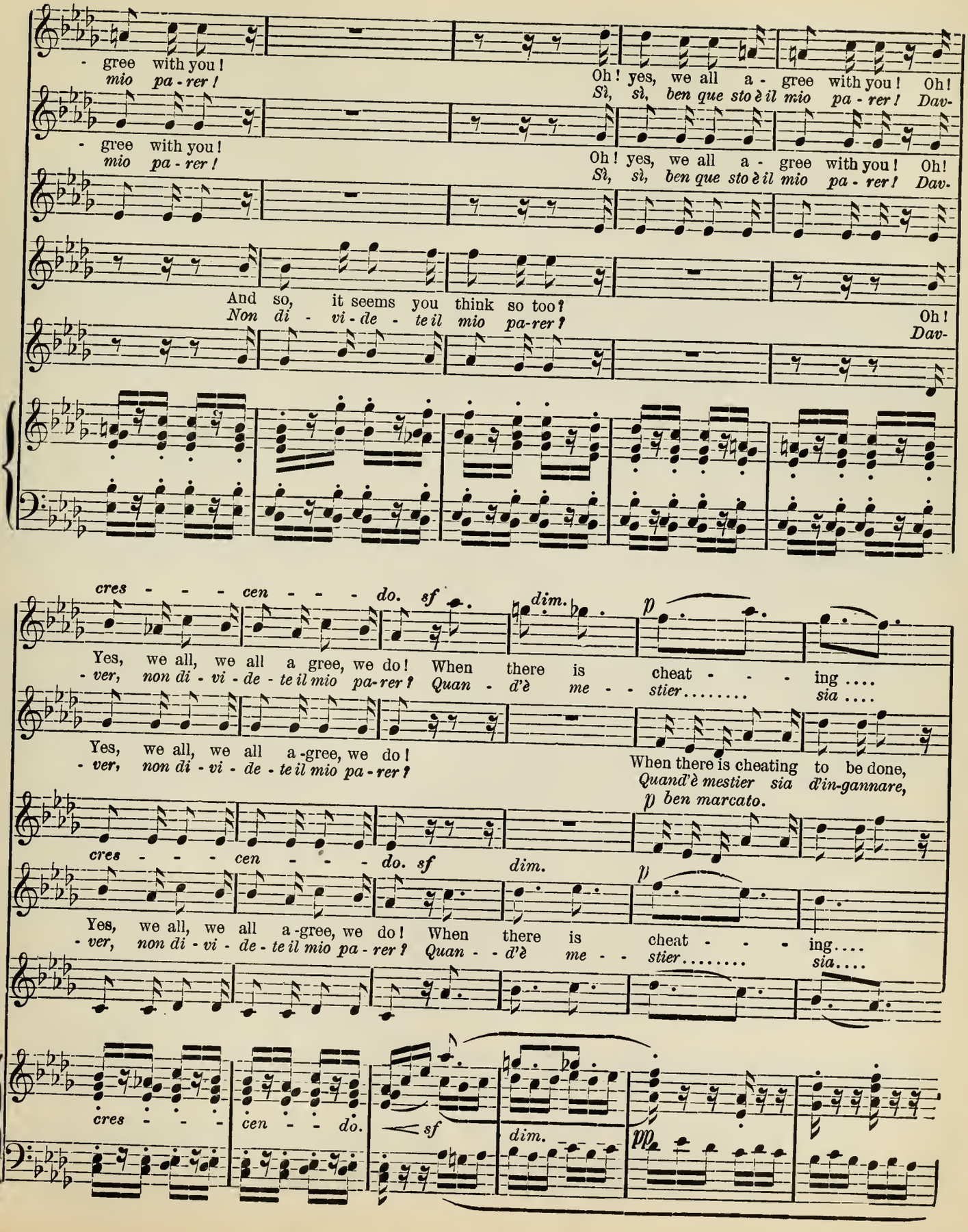
FRASQUITA. *p legg.*

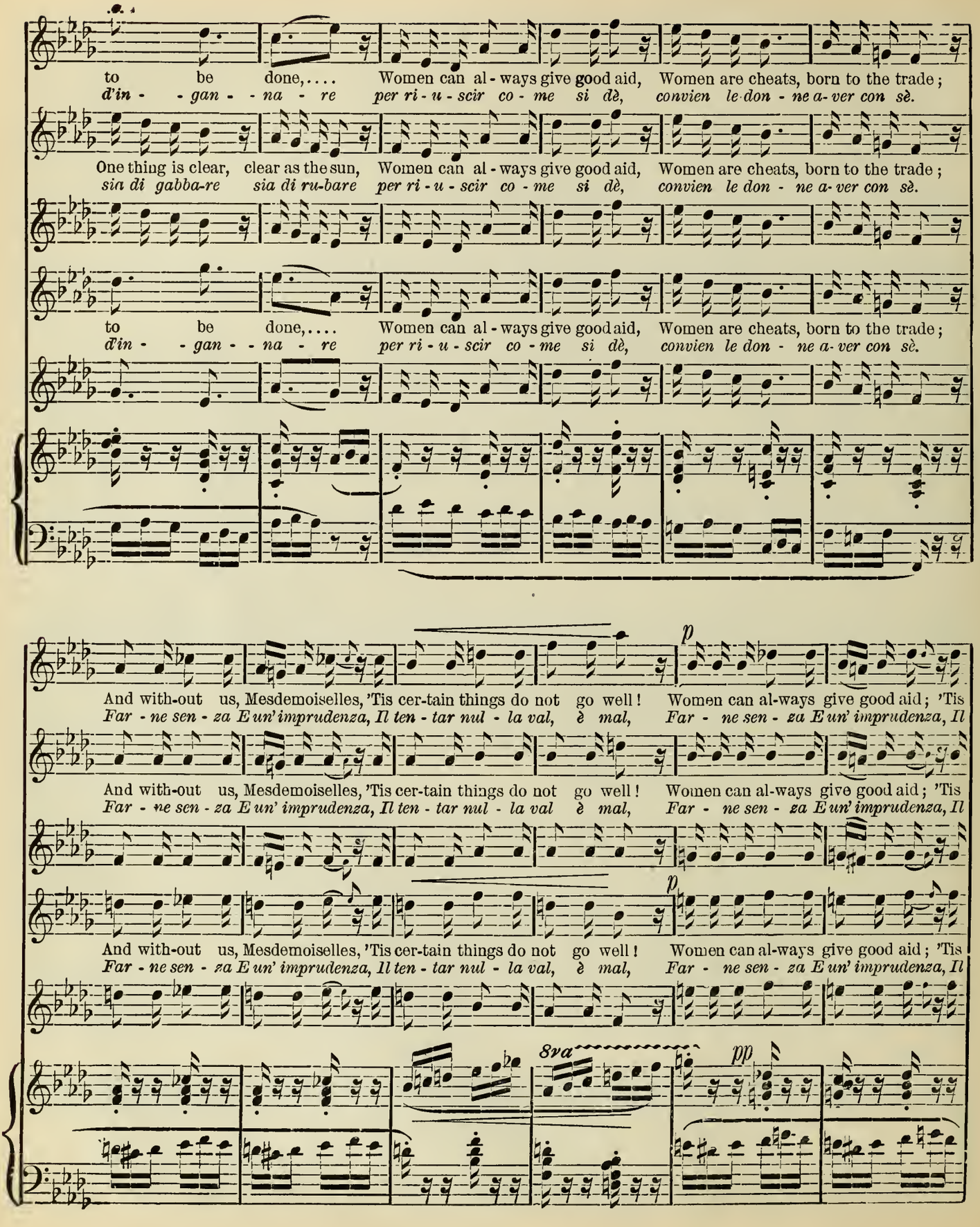

mf Il Dancairo.
They are ad - mi - ra - ble, my dear, ...
Dav - ver ec - ce - len - te mi pa - - - - re,
p legg.
But, for suc - cess, your
Ma d'uo - po v'è con
mf Frasquita.
Our aid ?
Re - star ?
Our
con
mf Mercedes.
Our aid ?
Re - star ?
Our
con
mf Carmen.
Our aid ?
Re - star ?
Our
con
p Il Remendado.
But, for suc-cess, your aid we need.
Sì d'uo - po v'è con noi re - star.
mf
Your aid !
Con noi,
Your aid !
con noi,
aid we need,
noi re-star,
mf
Your aid !
Con noi,
Your aid !
con noi,
p

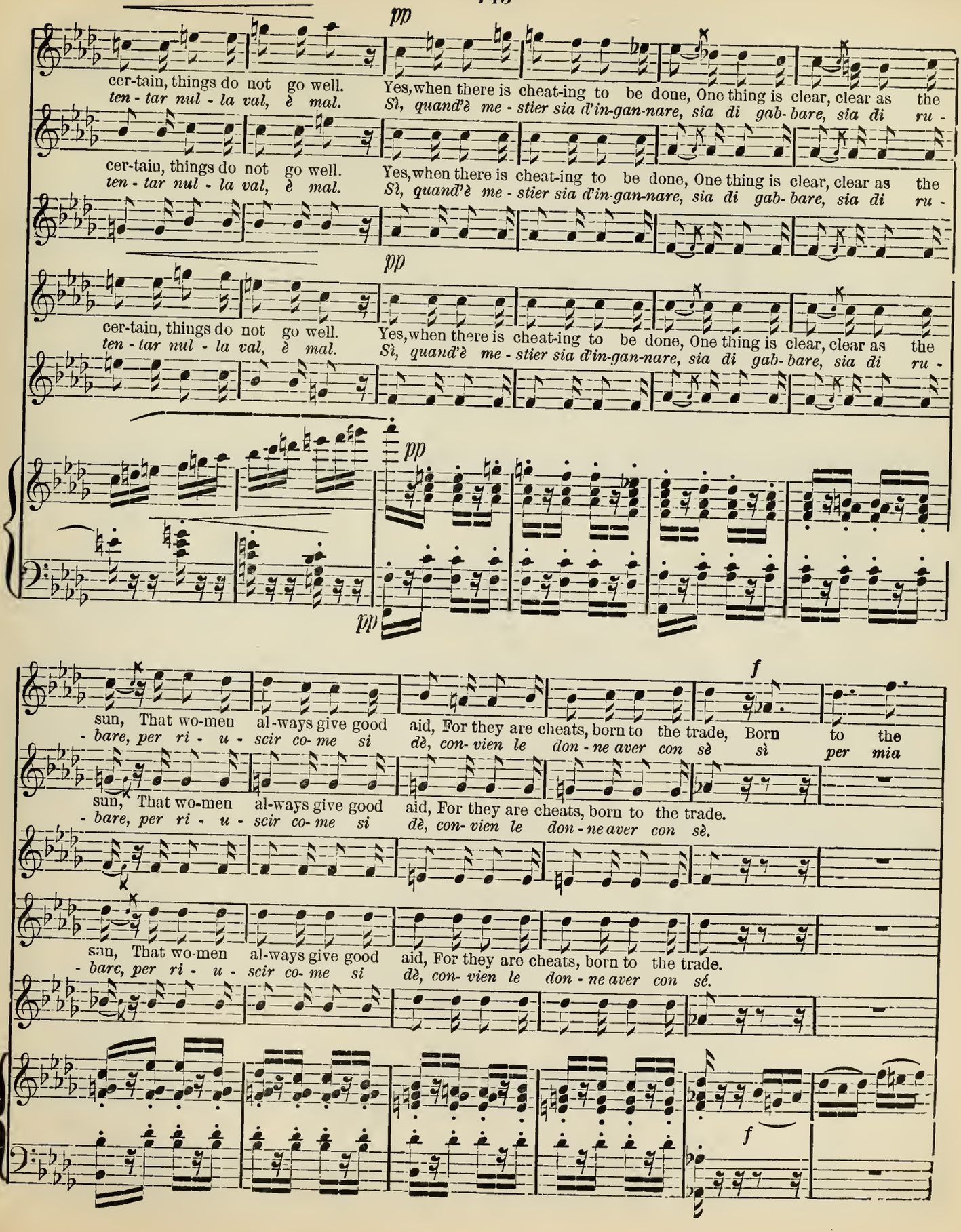

aid? What? for suc - cess, our aid you need? Our aid? Our aid?
voi? che! du'o - po n'e con voi re - star? con voi con voi
aid? What? for suc - cess our aid you need? Our aid?
voi che! d'uo - po n'è con voi re - star? con voi,
Yes, for suc - cess, your aid we need! Your aid! Your aid! Your
Sì, d'uo - po v'è con noi re - star? con noi, con noi, con
8va
Our aid? What? for suc - - cess, our aid you need?
con voi, Che! d'uo - po n'è con voi re - - star?
Our aid? What? for suc - cess, our aid you need?
con voi, Che? d'uo - po n'è con voi re - star!
portando la voce.
aid! Your aid! Yes, for suc - - cess, your aid we need. Yes, for your
noi, con noi Sì d'uo - po n'è con voi re - - star! Chè noi lo
with Il Remendado.
8va

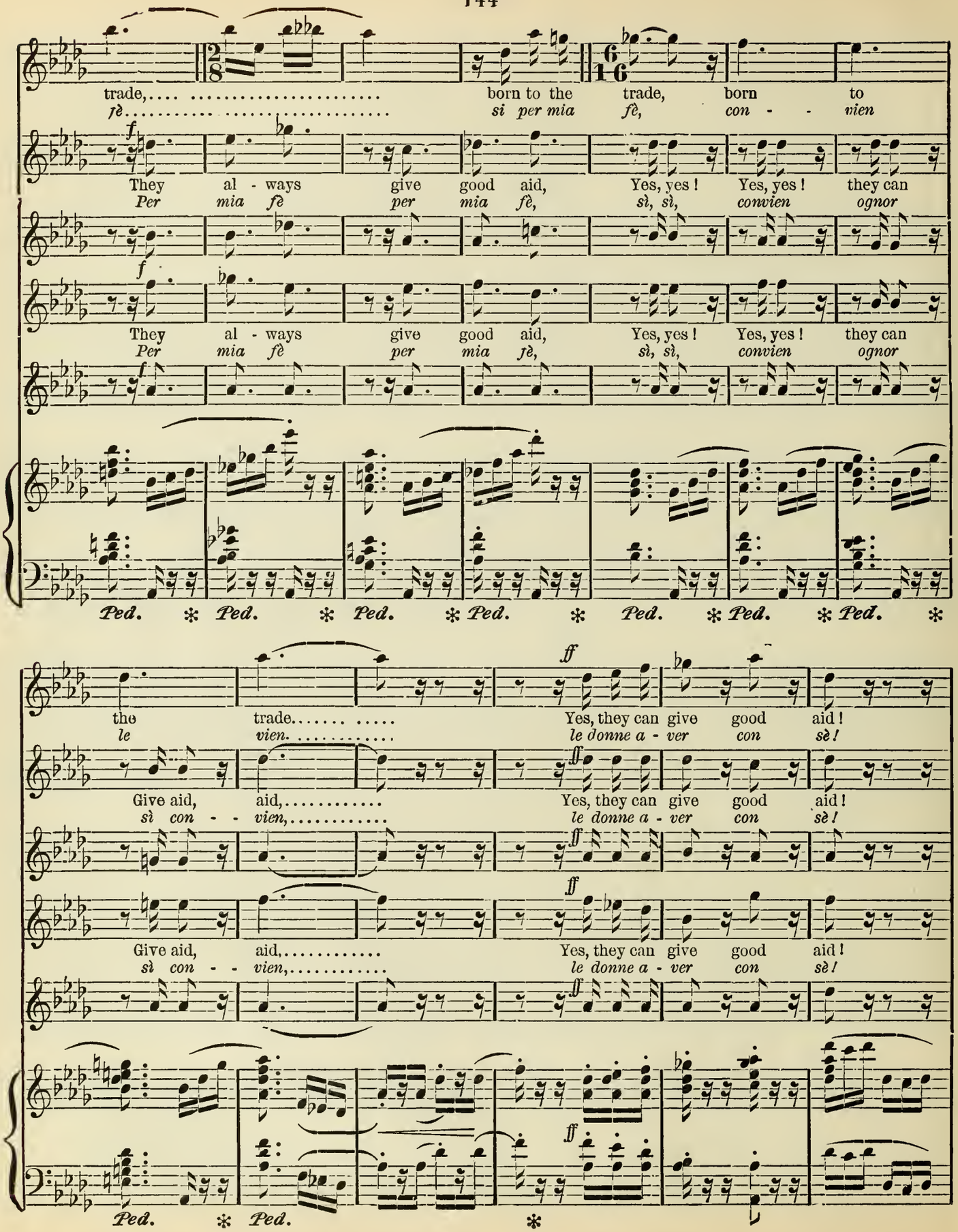

portando la voce.
aid, we hum-bly pray, And most re-spect-ful-ly we say, Yes, most re--
di-ciam co-me va con gran ri-spet-to ed u-mil-tà, Sì, lo di--
-spect-ful--ly we say:..... When there is cheat-ing to be done,
-ciam con u-mil--tà:..... Quand' è mestier sia d'in gannare,
pp legg.
dim--inuen-do.
pp
One thing is clear, clear as the sun, Women can al-ways give good aid, Women are cheats, born to the trade;
Sia di gabbare, sia di ru-bare, Per ri-u-scir co-me si dè, Convien le don-ne a-ver con sè.

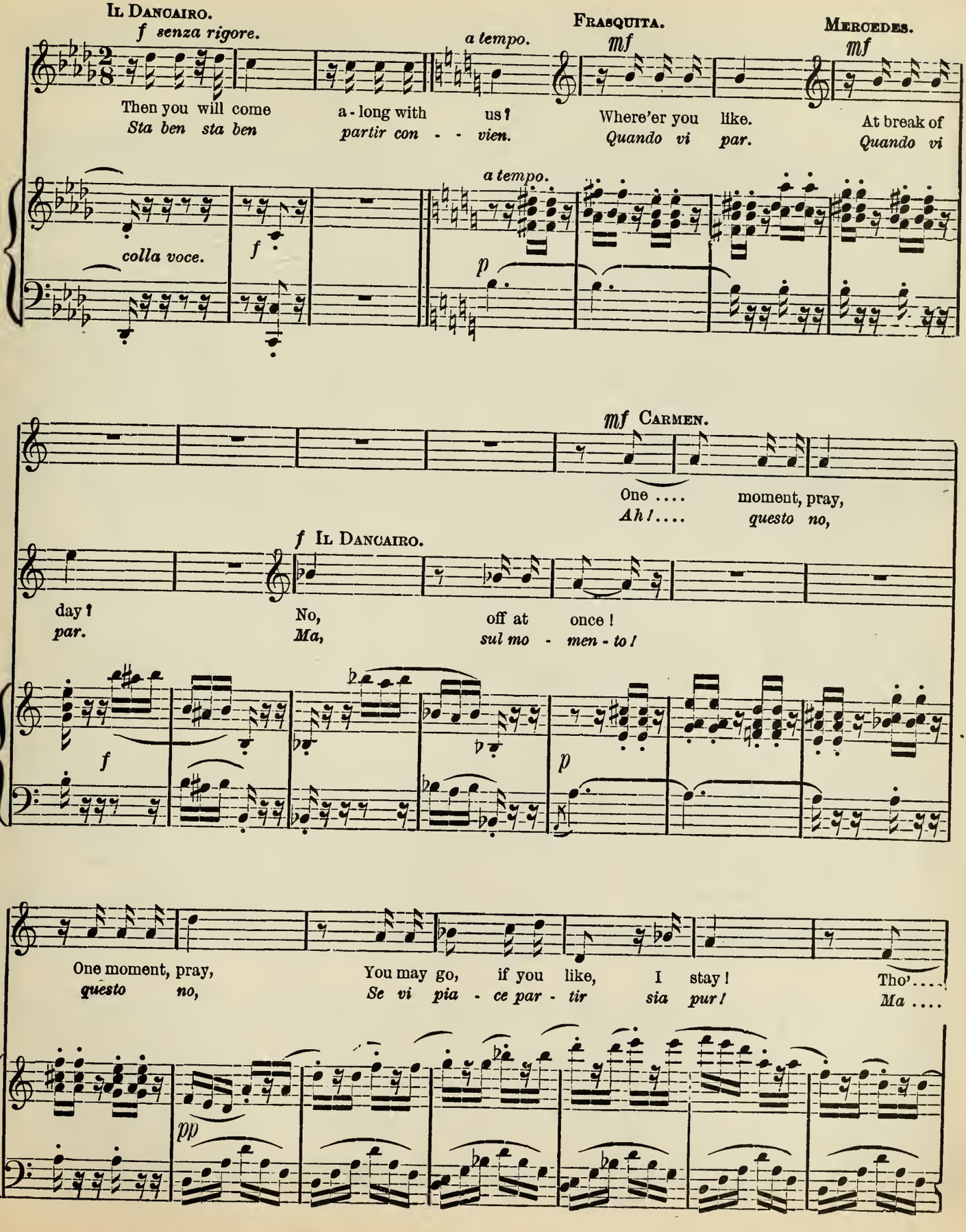

FRASQUITA.
pp legg.
And without them, Mesdemoiselles, 'Tis certain, things do not go well.
Far - ne sen - za E un' imprudenza, Il ten - tar nul - la val, vè mal.
What, without us things don't go well? With-
Che? ten- tar sen - za noi non val il
MERCEDES.
pp legg.
And without them, Mesdemoiselles, 'Tis certain, things do not go well.
Far - ne sen - za E un' imprudenza, Il ten - tar nul - la val, vè mal.
What, without us things don't go well? With-
Che? ten- tar sen - za noi non val il
pp CARMEN.
pp
pp
- out us, things do not go well?
ten - tar sen - za noi non val?
p
Oh! yes, we all a -
Sì, sì, ben que sto è il
- out us, things do not go well?
ien - tar sen - za noi non val?
Oh! yes, we all a -
Sì, sì, ben que sto è il
p
And say, do you not think so, too?
Non di - - vi - de - te il mio pa - rer?
pp

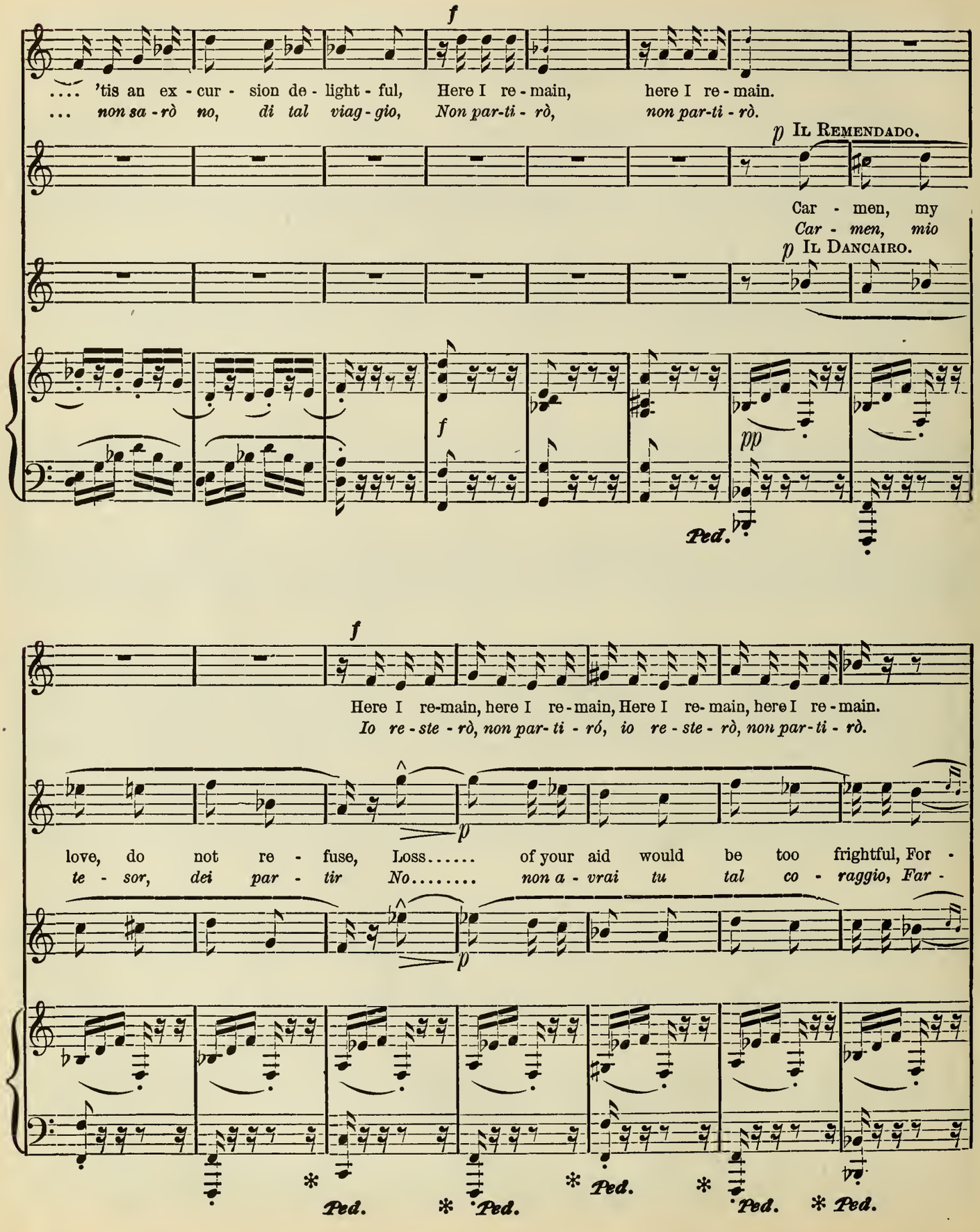

- gree with you!
mio pa - rer!
Oh! yes, we all a - gree with you! Oh!
Sì, sì, ben que sto è il mio pa - rer! Dav-
- gree with you!
mio pa - rer!
Oh! yes, we all a - gree with you! Oh!
Sì, sì, ben que sto è il mio pa - rer! Dav-
And so, it seems you think so too?
Non di - vi - de - te il mio pa-rer?
Oh!
Dav-
cres - - - cen - - - do. sf
dim.
p
Yes, we all, we all a gree, we do! When there is cheat - - - ing ....
- ver, non di - vi - de - te il mio pa-rer? Quan - d'è me - - stier..... sia ....
Yes, we all, we all a-gree, we do!
- ver, non di - vi - de - te il mio pa - rer?
When there is cheating to be done,
Quand'è mestier sia d'in-gannare,
p ben marcato.
cres - - - cen - - - do. sf
dim.
p
Yes, we all, we all a-gree, we do! When there is cheat - - - ing....
- ver, non di - vi - de - te il mio pa - rer? Quan - - d'è me - - stier..... sia....
cres - - - cen - - do.
sf
dim.
pp

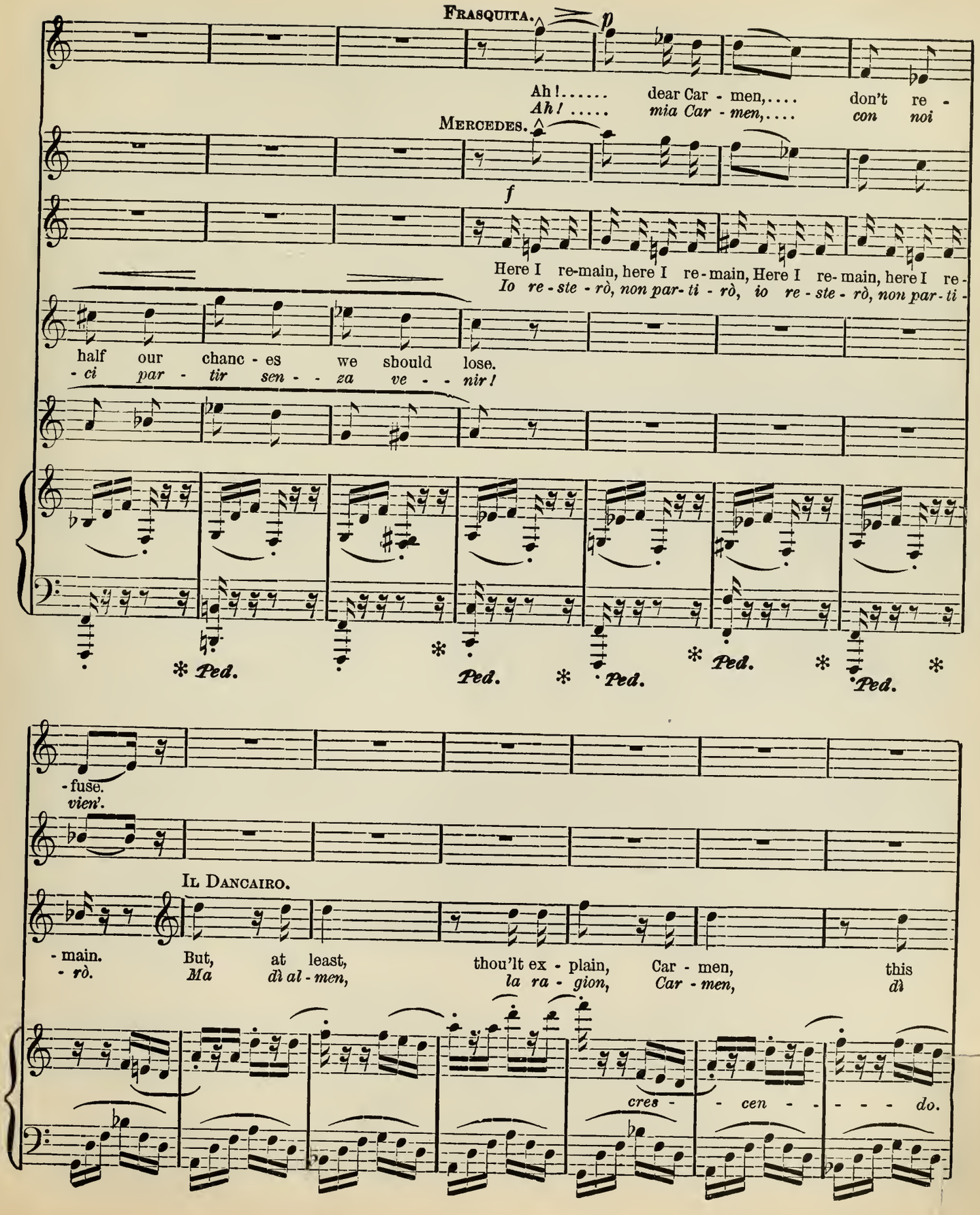

to be done,.... Women can al - ways give good aid, Women are cheats, born to the trade;
d'in - - gan - - na - re per ri - u - scir co - me si dè, convien le don - ne a - ver con sè.
One thing is clear, clear as the sun, Women can al - ways give good aid, Women are cheats, born to the trade;
sia di gabba-re sia di ru-bare per ri - u - scir co - me si dè, convien le don - ne a - ver con sè.
to be done,.... Women can al - ways give good aid, Women are cheats, born to the trade;
d'in - - gan - - na - re per ri - u - scir co - me si dè, convien le don - ne a - ver con sè.
p
And with-out us, Mesdemoiselles, 'Tis cer-tain things do not go well! Women can al-ways give good aid; 'Tis
Far - ne sen - za E un' imprudenza, Il ten - tar nul - la val, è mal, Far - ne sen - za E un' imprudenza, Il
And with-out us, Mesdemoiselles, 'Tis cer-tain things do not go well! Women can al-ways give good aid; 'Tis
Far - ne sen - za E un' imprudenza, Il ten - tar nul - la val è mal, Far - ne sen - za E un' imprudenza, Il
p
And with-out us, Mesdemoiselles, 'Tis cer-tain things do not go well! Women can al-ways give good aid; 'Tis
Far - ne sen - za E un' imprudenza, Il ten - tar nul - la val, è mal, Far - ne sen - za E un' imprudenza, Il
8va
pp

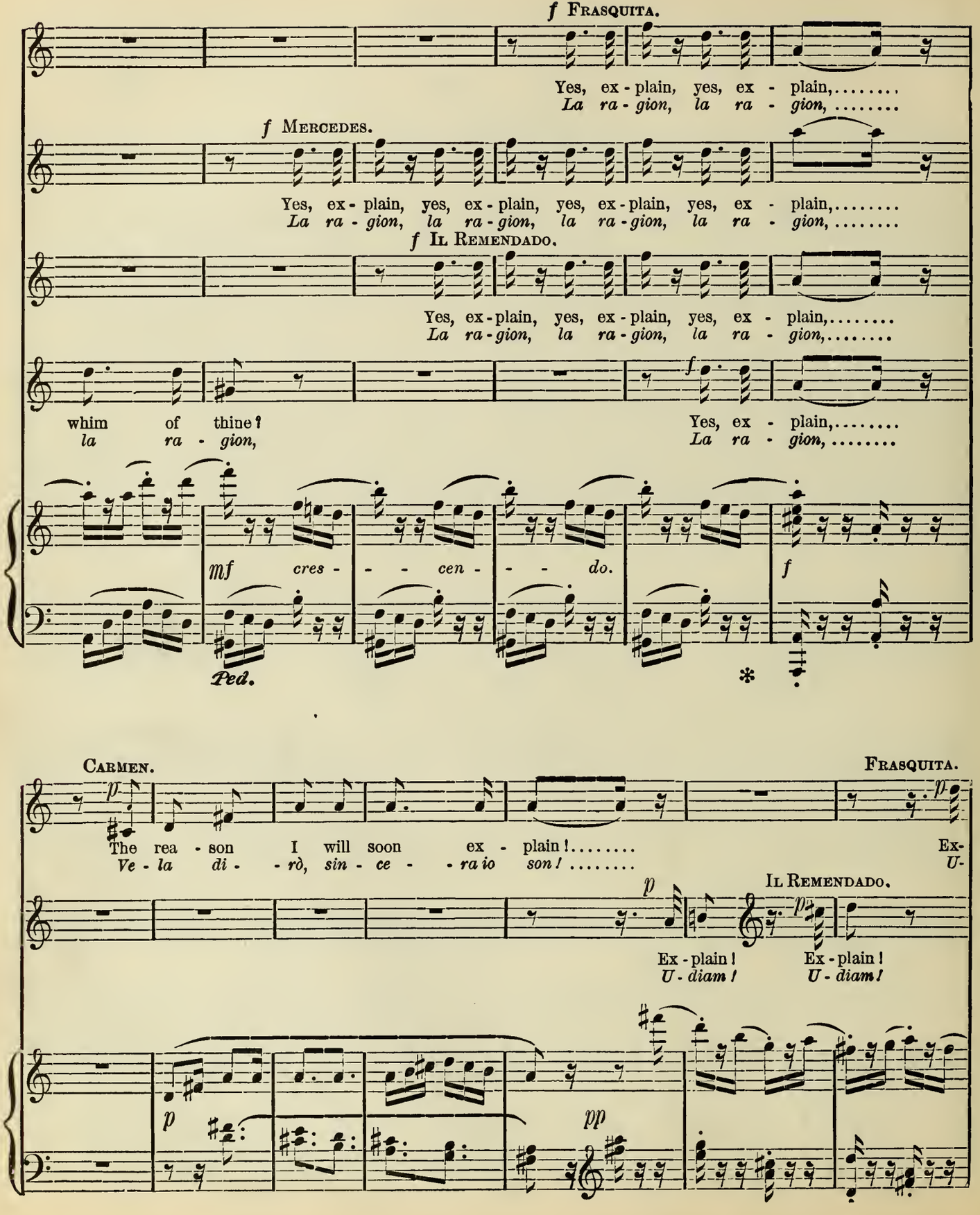

pp
cer-tain, things do not go well. Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten - tar nul - la val, è mal. Sì, quand'è me - stier sia d'in-gan-nare, sia di gab- bare, sia di ru -
cer-tain, things do not go well. Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten - tar nul - la val, è mal. Sì, quand'è me - stier sia d'in-gan-nare, sia di gab- bare, sia di ru -
pp
cer-tain, things do not go well. Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten - tar nul - la val, è mal. Sì, quand'è me - stier sia d'in-gan-nare, sia di gab- bare, sia di ru -
pp
pp
f
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade, Born to the
- bare, per ri - u - scir co- me si dè, con- vien le don - ne aver con sè sì per mia
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade.
- bare, per ri - u - scir co- me si dè, con- vien le don - ne aver con sè.
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade.
- bare, per ri - u - scir co- me si dè, con- vien le don - ne aver con sé.
f

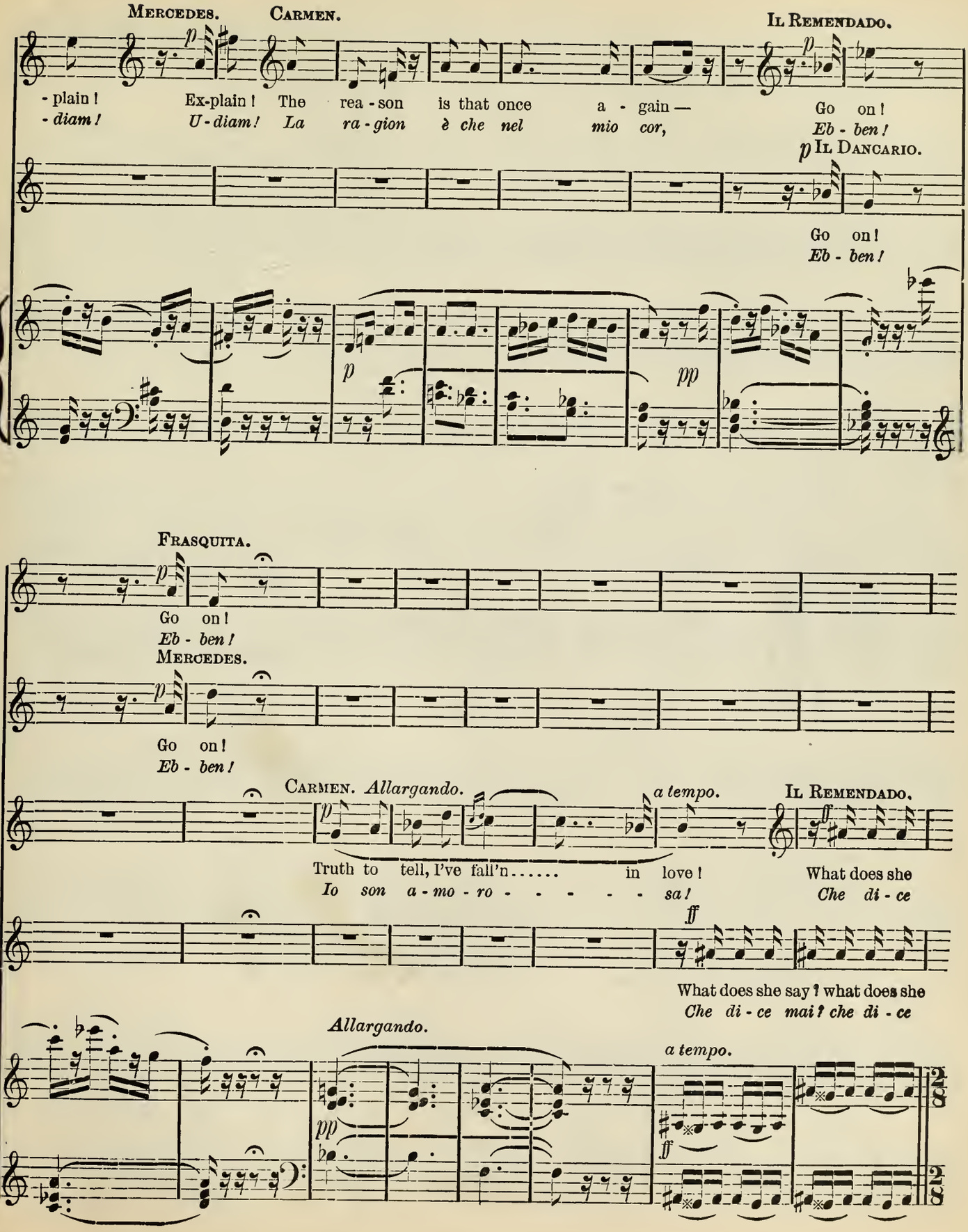

trade,
born to the trade, born to
fè
si per mia fè, con - - vien
f
They al - ways give good aid, Yes, yes ! Yes, yes ! they can
Per mia fè per mia fè, sì, sì, convien ognor
f
They al - ways give good aid, Yes, yes ! Yes, yes ! they can
Per mia fè per mia fè, sì, sì, convien ognor
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
the trade.
le vien.
ff
Yes, they can give good aid !
le donne a - ver con sè !
Give aid, aid,
sì con - - vien,
Yes, they can give good aid !
le donne a - ver con sè !
Give aid, aid,
sì con - - vien,
Yes, they can give good aid !
le donne a - ver con sè !
Ped. * Ped. *

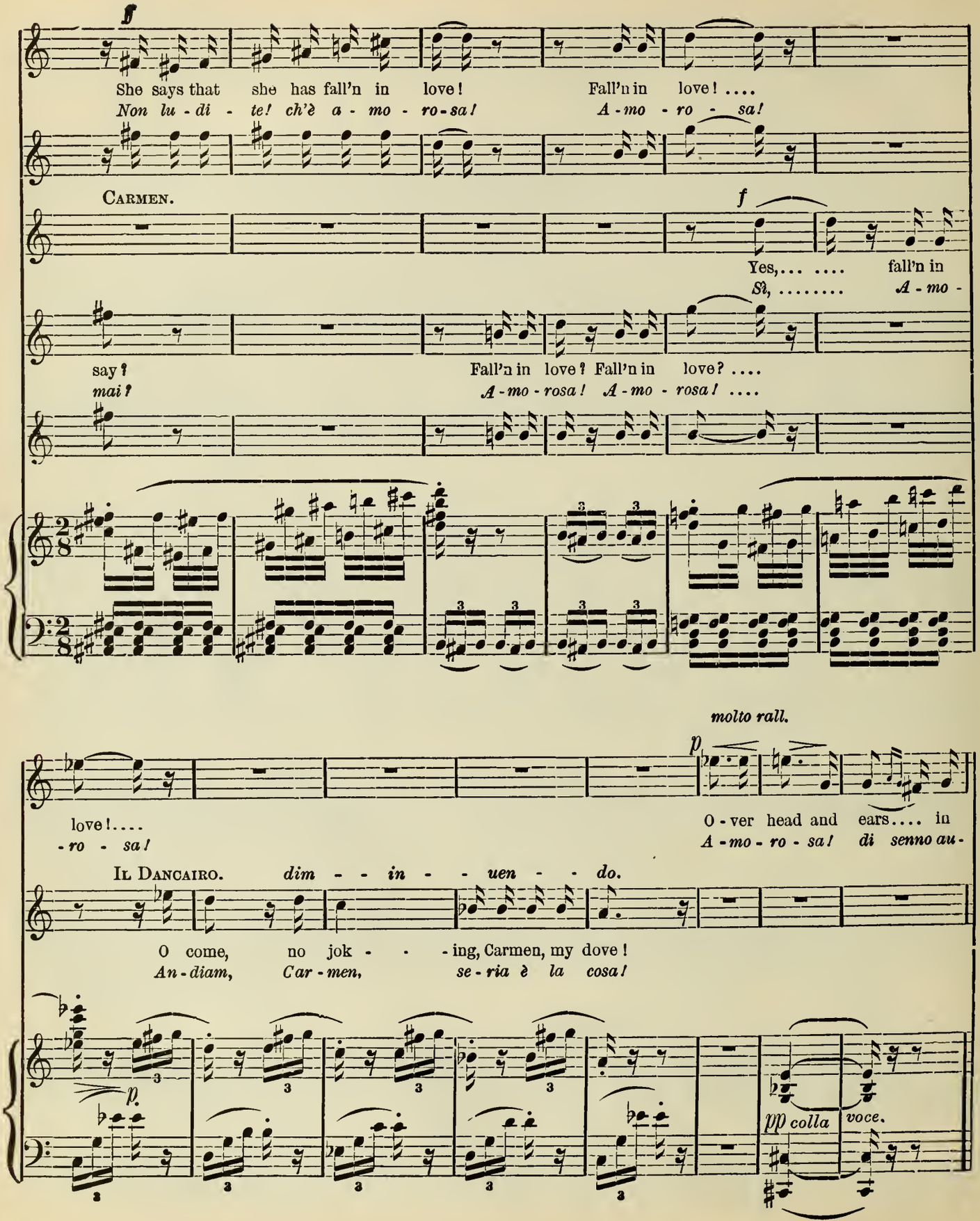

Il Dancairo.
f senza rigore.
Then you will come a-long with us?
Sta ben sta ben partir con - - vien.
colla voce.
f
a tempo.
Frasquita.
mf
Where'er you like.
Quando vi par.
a tempo.
p
Mercedes.
mf
At break of
Quando vi
mf Carmen.
One .... moment, pray,
Ah!.... questo no,
f Il Dancairo.
day?
par.
No, off at once!
Ma, sul mo - men - to!
f
p
One moment, pray,
questo no,
You may go, if you like, I stay!
Se vi pia - ce par - tir sia pur!
Tho'....
Ma ....
pp


f
.... 'tis an ex - cur - sion de - light - ful, Here I re - main, here I re - main.
... non sa - rò no, di tal viag - gio, Non par-ti - rò, non par-ti - rò.
p Il Remendado.
Car - men, my
Car - men, mio
p Il Dancairo.
f
pp
Ped.
f
Here I re-main, here I re - main, Here I re- main, here I re - main.
Io re - ste - rò, non par- ti - ró, io re - ste - rò, non par - ti - rò.
p
love, do not re - fuse, Loss..... of your aid would be too frightful, For -
te - sor, dei par - tir No..... non a - vrai tu tal co - raggio, Far -
p
Ped. * Ped. * Ped. * Ped. * Ped.


Frasquita.
p
Ah!..... dear Car - men,.... don't re -
Ah! ..... mia Car - men,.... con noi
Mercedes.
f
Here I re-main, here I re-main, Here I re-main, here I re-
Io re - ste - rò, non par - ti - rò, io re - ste - rò, non par - ti -
half our chanc - es we should lose.
- ci par - tir sen - - za ve - - nir!
Ped. Ped. Ped. Ped. Ped.
- fuse.
vien'.
Il Dancairo.
- main. But, at least, thou'lt ex - plain, Car - men, this
- rò. Ma dì al - men, la ra - gion, Car - men, dì
cres - - cen - - - - do.


f Frasquita.
Yes, ex - plain, yes, ex - plain,.....
La ra - gion, la ra - gion, ...
f Mercedes.
Yes, ex - plain, yes, ex - plain, yes, ex - plain, yes, ex - plain,.....
La ra - gion, la ra - gion, la ra - gion, la ra - gion, ...
f Il Remendado.
Yes, ex - plain, yes, ex - plain, yes, ex - plain,.....
La ra - gion, la ra - gion, la ra - gion,.....
whim of thine?
la ra - gion,
f
Yes, ex - plain,.....
La ra - gion, ...
mf cres - - - cen - - - do.
f
Ped.
*
Carmen.
p
The rea - son I will soon ex - plain!.....
Ve - la di - - rò, sin - ce - - ra io son! .....
Frasquita.
p
Ex-
U-
Il Remendado.
p
p
Ex - plain!
U - diam!
Ex - plain!
U - diam!
p
pp


Mercedes.
Carmen.
Il Remendado.
- plain!
- diam!
Ex-plain! The rea - son is that once a - gain —
U - diam! La ra - gion è che nel mio cor,
Go on!
Eb - ben!
p Il Dancario.
Go on!
Eb - ben!
p
pp
Frasquita.
Go on!
Eb - ben!
Mercedes.
Go on!
Eb - ben!
Carmen. Allargando.
a tempo.
Il Remendado.
Truth to tell, I've fall'n..... in love!
Io son a - mo - ro - - - - - - sa!
What does she
Che di - ce
What does she say? what does she
Che di - ce mai? che di - ce
Allargando.
a tempo.


ff
She says that she has fall'n in love!
Non lu - di - te! ch'è a - mo - ro - sa!
Fall'n in love! ....
A - mo - ro - sa!
CARMEN.
f
Yes,... .... fall'n in
Sì, ... A - mo -
say?
mai?
Fall'n in love? Fall'n in love? ....
A - mo - rosa! A - mo - rosa! ....
molto rall.
p
love!....
- ro - sa!
O - ver head and ears.... in
A - mo - ro - sa! di senno au -
IL DANCAIRO.
dim - - in - - uen - - do.
O come, no jok - - - ing, Carmen, my dove!
An - diam, Car - men, se - ria è la cosa!
p
pp colla voce.

IL REMENDADO & IL DANCAIRO.

a tempo ma un poco rit. *p con ironia.*

love!..... We are sur - pris'd, we all must own, But can you not find some pre-
- scir!..... Cer - to la co - sa è por-ten - tosa, Ma no - to è or - mai a tut- ti an-

a tempo ma un poco rit. ♪=132.

R.H. *pp* *tr* *pp*

p *f*

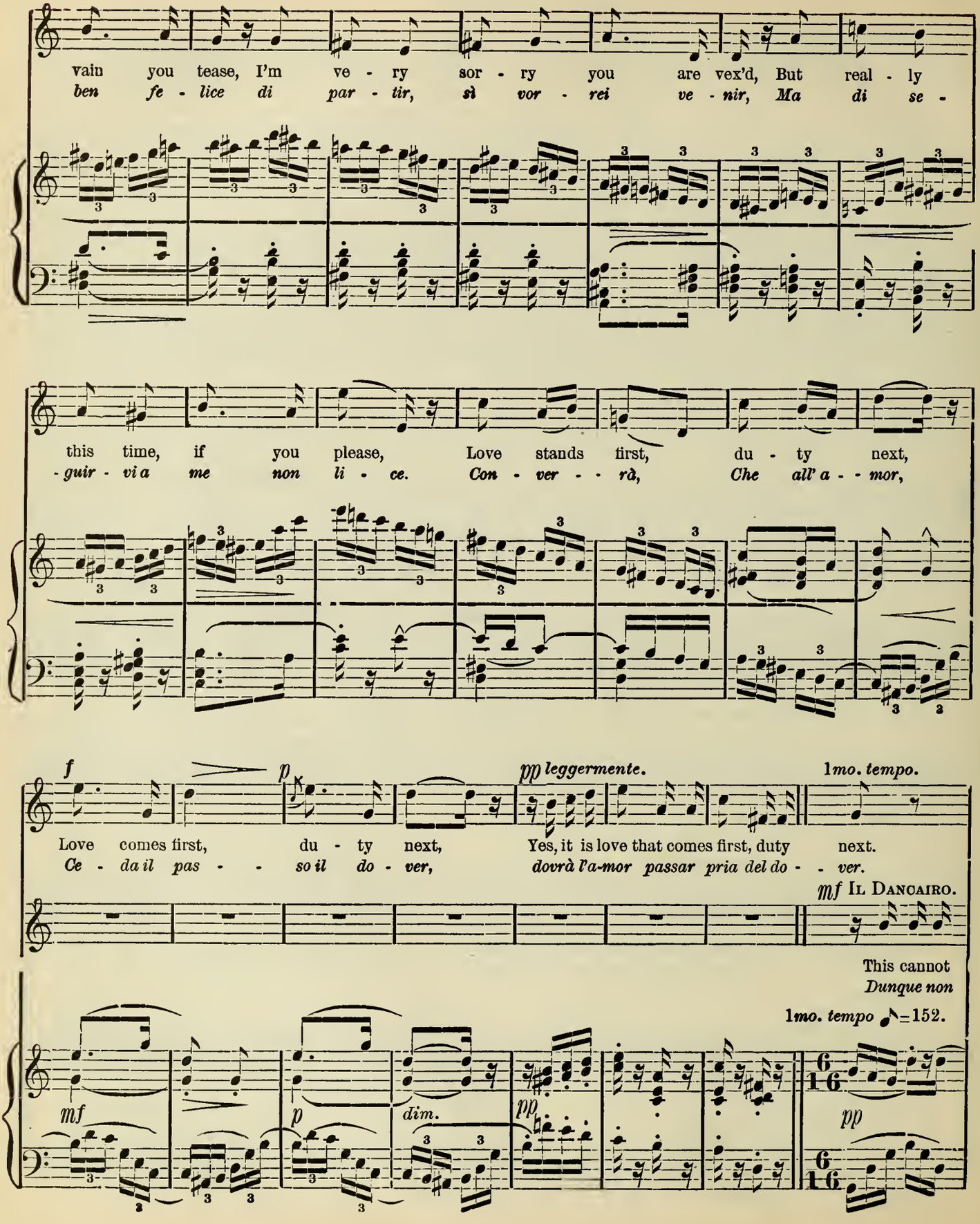
- text, Your lov - er's com - ing to post - pone? Du - ty comes first, and love should come next, Du - ty first,
- cor. Che ben sai tu, bell' a - mo - ro - sa, Far di con- cer - to an-dar il do - ver, Il do - ver,

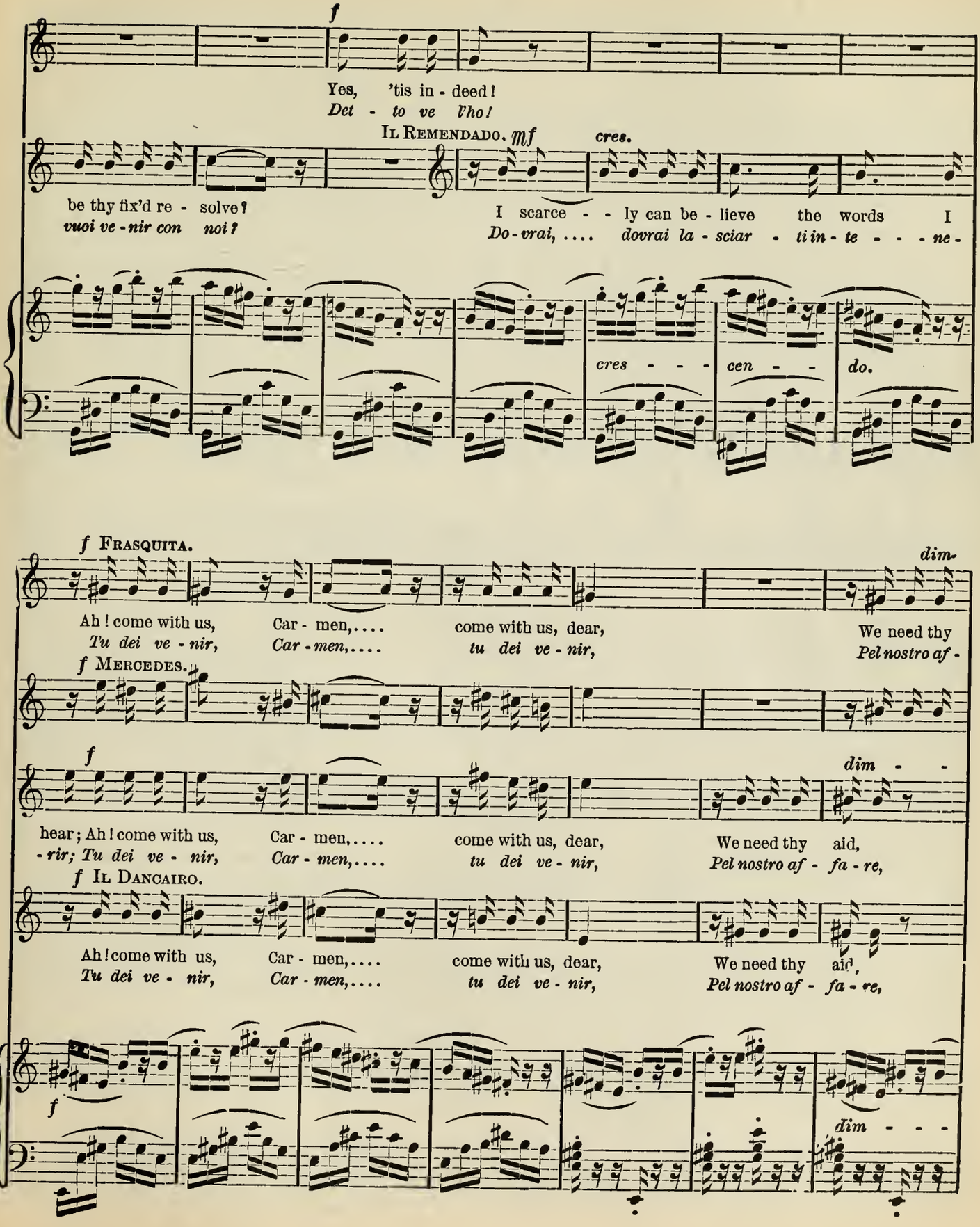
pp *tr* *pp* *mf*

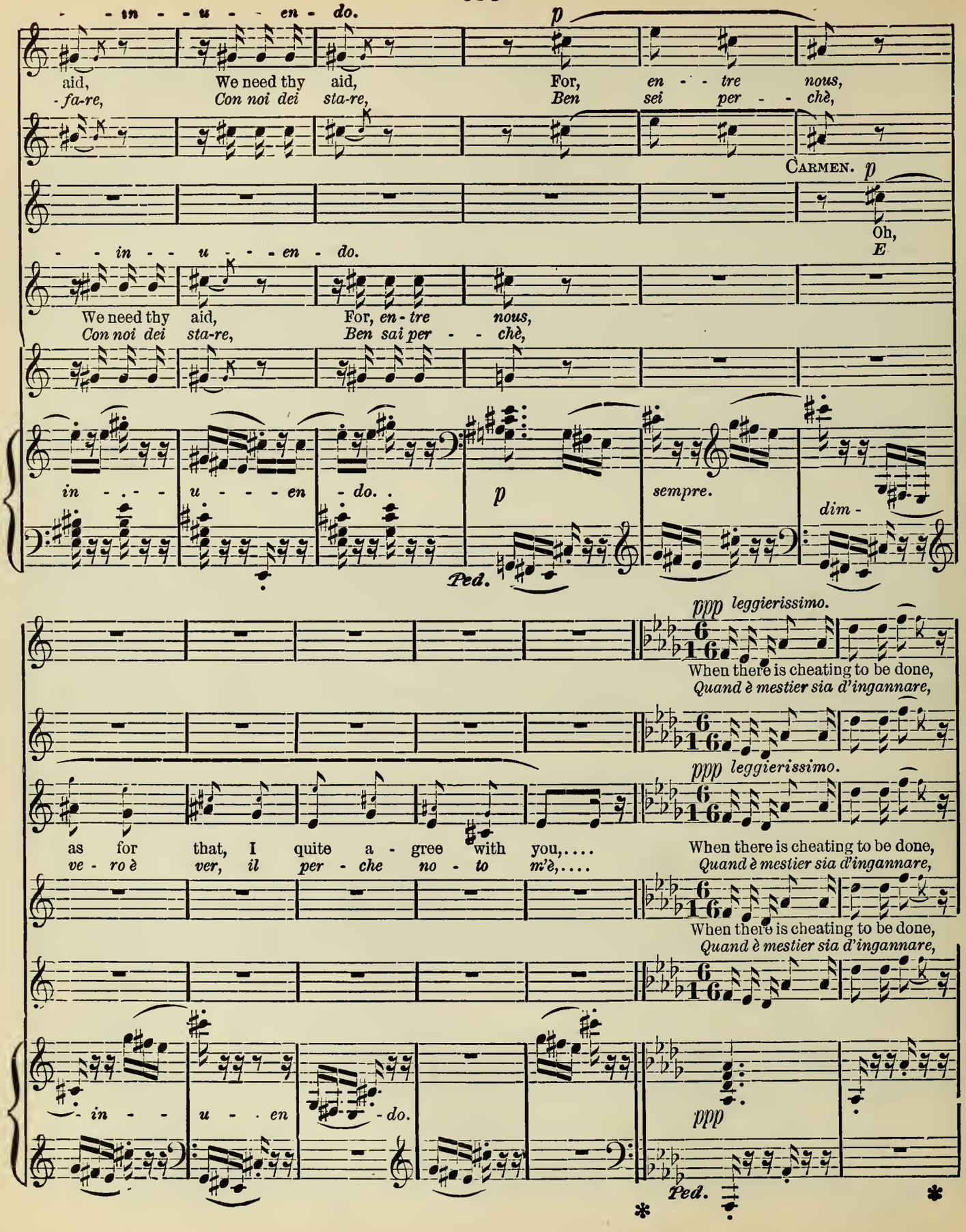
p *leggermente.* CARMEN. *con schiettezza.* *mf*

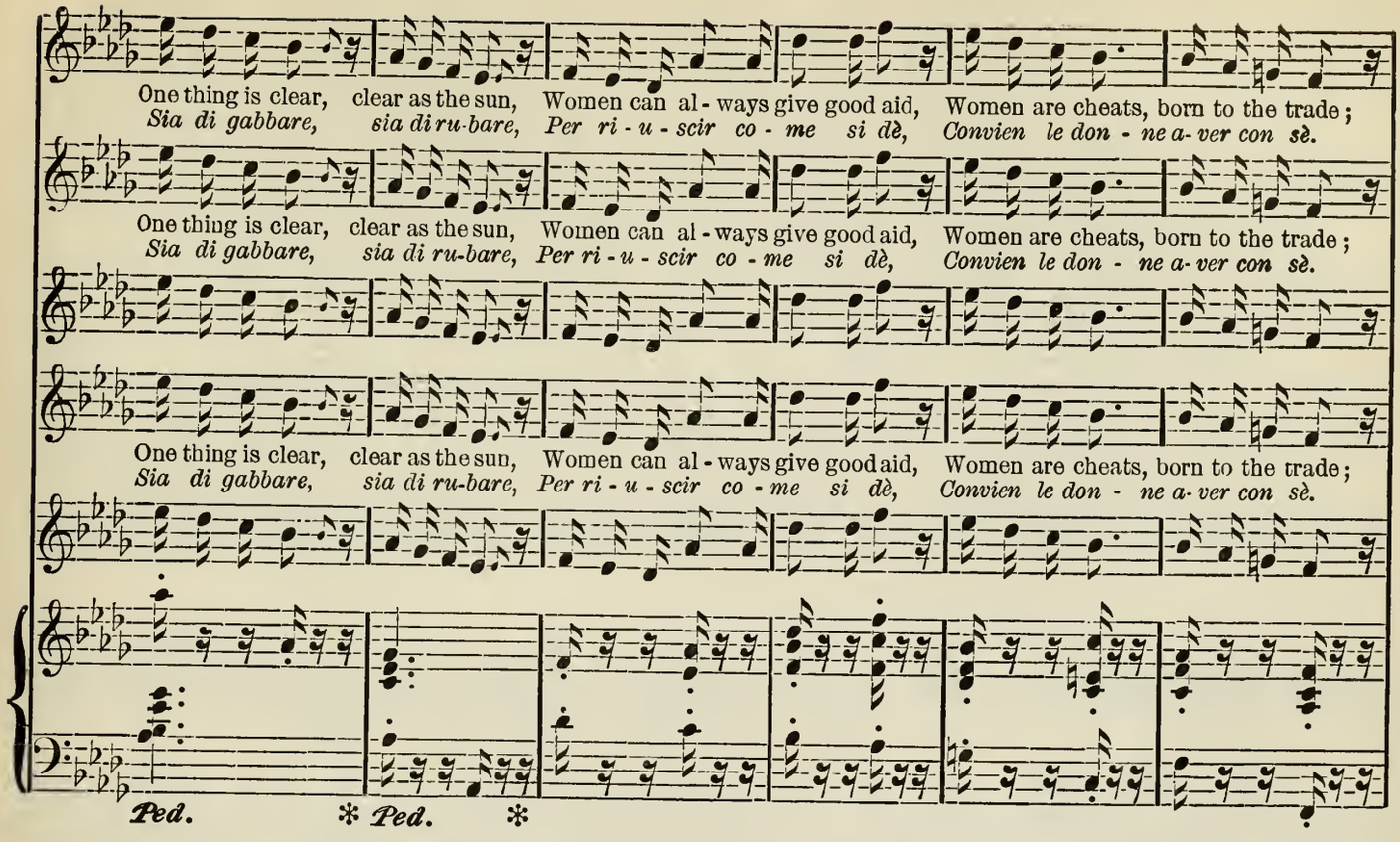
love comes next, Duty comes first, and love comes next. My friends, it is in
e l'a - mor a paro an-dar - il do - ver e l'a - mor. Miei Si - gnor' sa - rei

pp *sempre.pp*

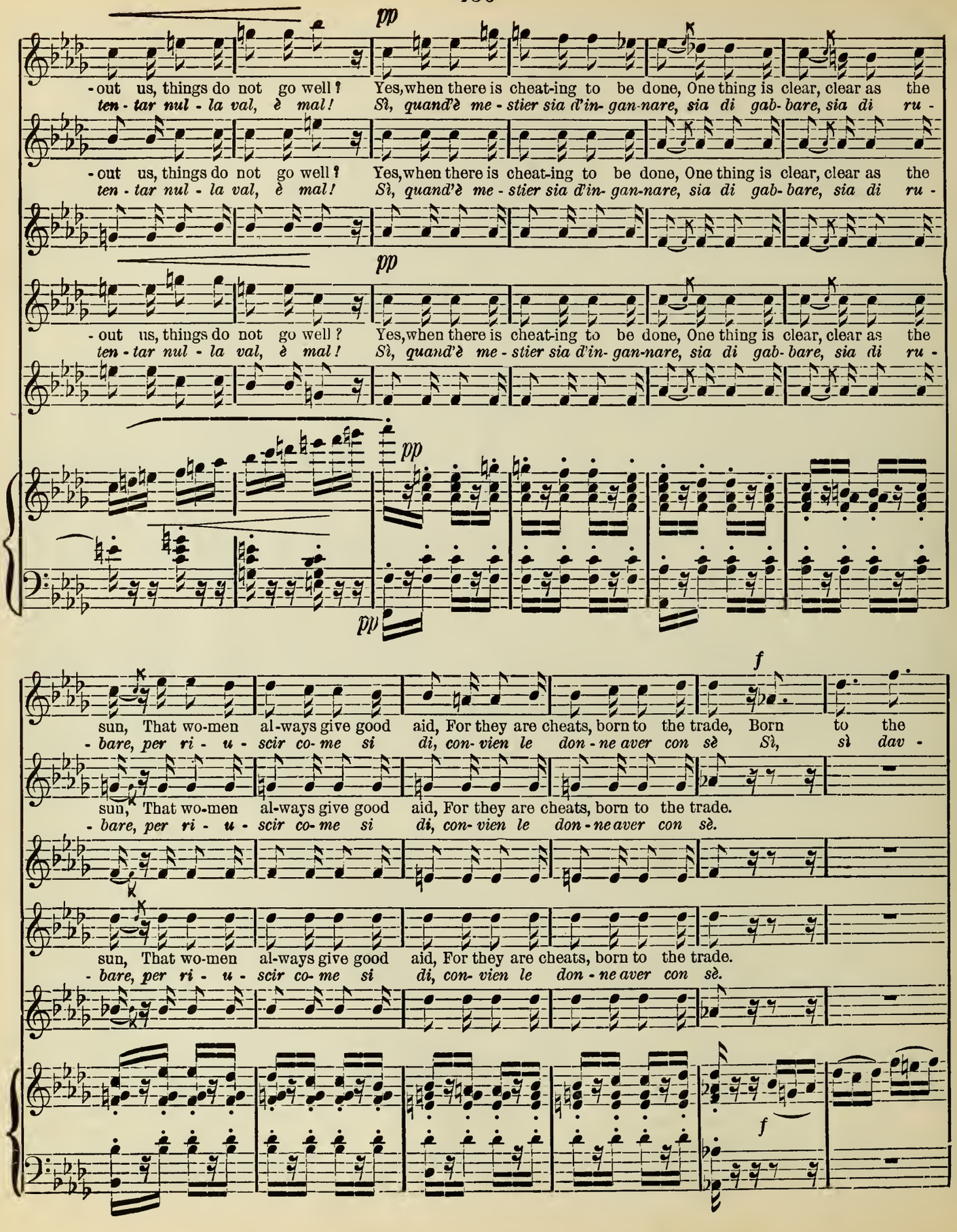

vain you tease, I'm ve - ry sor - ry you are vex'd, But real - ly
ben fe - lice di par - tir, sì vor - rei ve - nir, Ma di se -
this time, if you please, Love stands first, du - ty next,
- guir - via me non li - ce. Con - ver - - rà, Che all' a - - mor,
f
p
pp leggermente.
1mo. tempo.
Love comes first, du - ty next, Yes, it is love that comes first, duty next.
Ce - da il pas - - so il do - ver, dovrà l'a-mor passar pria del do - - ver.
mf Il Dancairo.
This cannot
Dunque non
1mo. tempo ♪=152.
mf
p
dim.
pp
pp

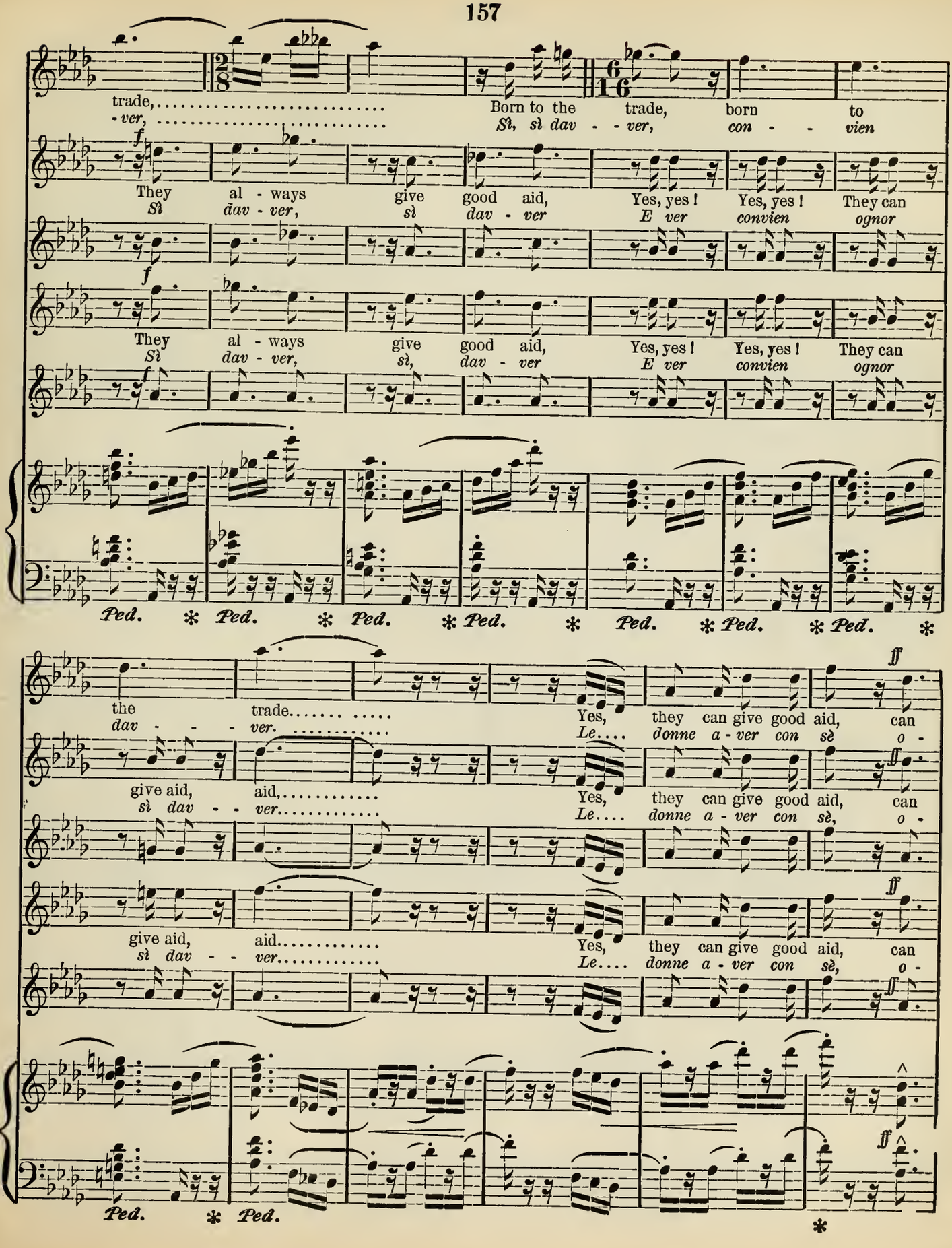

f
Yes, 'tis in - deed!
Det - to ve l'ho!
Il Remendado. mf
cres.
be thy fix'd re - solve?
vuoi ve - nir con noi?
I scarce - - ly can be - lieve the words I
Do - vrai, ... dovrai la - sciar - ti in - te - - - ne -
cres - - - cen - - do.
f Frasquita.
dim-
Ah! come with us, Car - men,.... come with us, dear, We need thy
Tu dei ve - nir, Car - men,.... tu dei ve - nir, Pel nostro af -
f Mercedes.
f
dim - -
hear; Ah! come with us, Car - men,.... come with us, dear, We need thy aid,
- rir; Tu dei ve - nir, Car - men,.... tu dei ve - nir, Pel nostro af - fa - re,
f Il Dancairo.
Ah! come with us, Car - men,.... come with us, dear, We need thy aid,
Tu dei ve - nir, Car - men,.... tu dei ve - nir, Pel nostro af - fa - re,
f
dim - - -

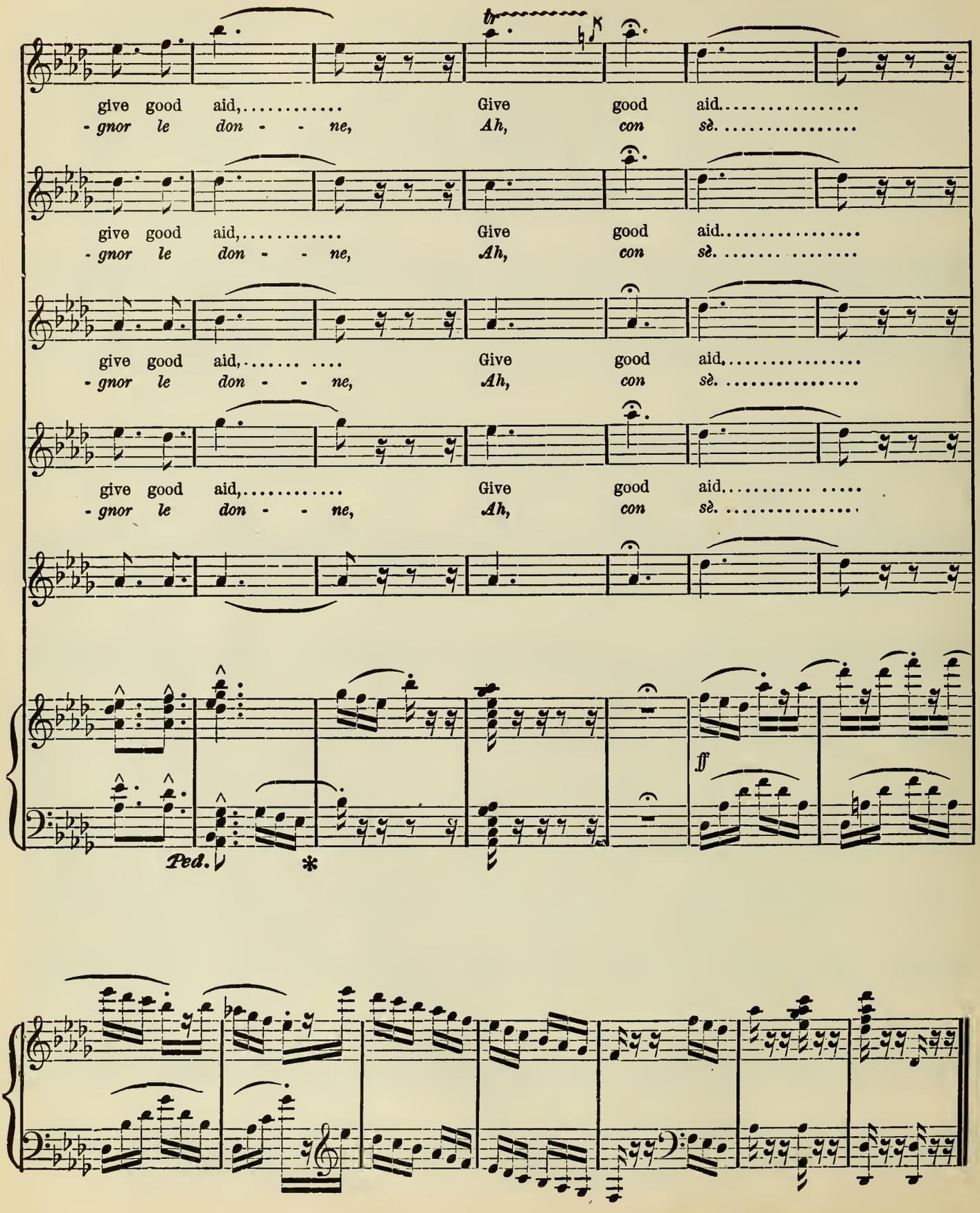

- - in - - u - - - en - do.
aid,
-fa-re,
We need thy aid,
Con noi dei sta-re,
For, en - - tre nous,
Ben sei per - - chè,
p
CARMEN. p
Oh,
E
- - in - - u - - - en - do.
We need thy aid,
Con noi dei sta-re,
For, en - tre nous,
Ben sai per - - chè,
in - - - u - - - en - do.
p
sempre.
dim -
Ped.
ppp leggierissimo.
When there is cheating to be done,
Quand è mestier sia d'ingannare,
as for that, I quite a - gree with you,....
ve - ro è ver, il per - che no - to m'è,....
- in - - u - - en - do.
ppp
Ped.
*
*


One thing is clear, clear as the sun, Women can al - ways give good aid, Women are cheats, born to the trade;
Sia di gabbare, sia di ru-bare, Per ri - u - scir co - me si dè, Convien le don - ne a-ver con sè.
One thing is clear, clear as the sun, Women can al - ways give good aid, Women are cheats, born to the trade;
Sia di gabbare, sia di ru-bare, Per ri - u - scir co - me si dè, Convien le don - ne a-ver con sè.
One thing is clear, clear as the sun, Women can al - ways give good aid, Women are cheats, born to the trade;
Sia di gabbare, sia di ru-bare, Per ri - u - scir co - me si dè, Convien le don - ne a-ver con sè.
Ped. * Ped. *

p
And with-out us, Mesdemoiselles, 'Tis cer-tain things do not go well! What, without us things don't go well? With-
Far - ne scn - sa E un' imprudenza, Il ten - tar nul - la val, è mal, Far - ne sen - za E un' imprudenza, Il
And with-out us, Mesdemoiselles, 'Tis cer-tain things do not go well! What, without us things don't go well? With-
Far - ne sen - sa E un' imprudenza, Il ten - tar nul - la val, è mal, Far - ne sen - za E un' imprudenza, Il
And with-out them, Mesdemoiselles, 'Tis cer-tain things do not go well! And without them things don't go well? With-
Far - ne sen - sa E un' imprudenza, Il ten - tar nul - la val, è mal, Far - ne sen - za E un' imprudenza, Il
8va
pp
pp
pp


pp
-out us, things do not go well? Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten-tar nul-la val, è mal! Sì, quand'è me-stier sia d'in-gan-nare, sia di gab-bare, sia di ru-
-out us, things do not go well? Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten-tar nul-la val, è mal! Sì, quand'è me-stier sia d'in-gan-nare, sia di gab-bare, sia di ru-
pp
-out us, things do not go well? Yes, when there is cheat-ing to be done, One thing is clear, clear as the
ten-tar nul-la val, è mal! Sì, quand'è me-stier sia d'in-gan-nare, sia di gab-bare, sia di ru-
pp
pp
f
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade, Born to the
-bare, per ri-u-scir co-me si di, con-vien le don-ne aver con sè Sì, sì dav-
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade.
-bare, per ri-u-scir co-me si di, con-vien le don-ne aver con sè.
sun, That wo-men al-ways give good aid, For they are cheats, born to the trade.
-bare, per ri-u-scir co-me si di, con-vien le don-ne aver con sè.
f


trade,
-ver,
Born to the trade, born to
Sì, sì dav - - ver, con - - vien
They al - ways give good aid, Yes, yes! Yes, yes! They can
Sì dav - ver, sì dav - ver E ver convien ognor
They al - ways give good aid, Yes, yes! Yes, yes! They can
Sì dav - ver, sì, dav - ver E ver convien ognor
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
the trade.....
dav - - - ver.....
Yes, they can give good aid, can
Le.... donne a - ver con sè o -
give aid, aid.....
sì dav - - ver.....
Yes, they can give good aid, can
Le.... donne a - ver con sè, o -
give aid, aid.....
sì dav - - ver.....
Yes, they can give good aid, can
Le.... donne a - ver con sè, o -
Ped. * Ped. *


give good aid,..... Give good aid.....
- gnor le don - - ne, Ah, con sè. .....
give good aid,..... Give good aid.....
- gnor le don - - ne, Ah, con sè. .....
give good aid,..... Give good aid,.....
- gnor le don - - ne, Ah, con sè. .....
give good aid,..... Give good aid,.....
- gnor le don - - ne, Ah, con sè. .....
ff
Ped.
*

DANCAIRO (*to* CARMEN). Enough of this. I have said thou must come, and come thou shalt! I am the chief of the band.

CARMEN. What didst thou say?

DAN. I say that I am the chief—

CAR. And dost thou think I shall obey thee?

DAN. (*farious*). Carmen!

CAR. (*calmly*). Well?

REMENDADO (*throwing himself between them*). Let me beg of you! Two persons of such distinguished manners! Two—

DAN. (*giving him a kick*). Take that!

REM. (*with much dignity*). Master!

DAN. Well, what is it!

REM. (*humbly*). Nothing, master.

DAN (*to* CARMEN). In love, indeed! That is not a reason.

REM. Certainly not. I, also, am in love. Ah! But that does not hinder me from making myself useful as well as ornamental.

CAR. Depart without me. I will rejoin you to-morrow; but to-night I stay here.

FRASQUITA. I have never before seen thee like this Whom dost thou expect?

CAR. A poor devil of a soldier, who has rendered me a service

MERCEDES. The soldier who was imprisoned for thy sake?

CAR. Yes.

REM. Ah! Hum! 'Tis a delicate matter!

FRAS. And to whom, a fortnight back, the gaoler gave—from thee—a loaf in which a file and a gold piece were hidden?

CAR. (*approaching window*). Yes.

DAN. Did he make use of the file?

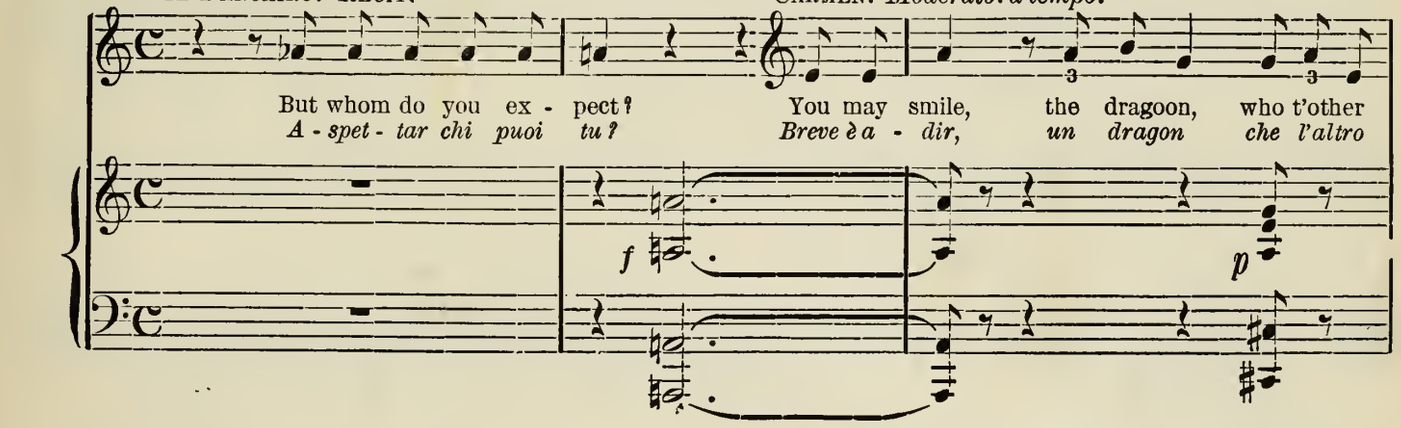
CAR. (*half opening the shutters*). No.

DAN. 'Tis plain thy soldier was afraid he would be more roughly punished for a second offence. He will fear to venture here to-night. Open the shutters if thou wilt—I bet he will not come here.

CAR. Do not bet, or thou wouldst lose. (*The voice of* JOSE *is heard in the distance.*)

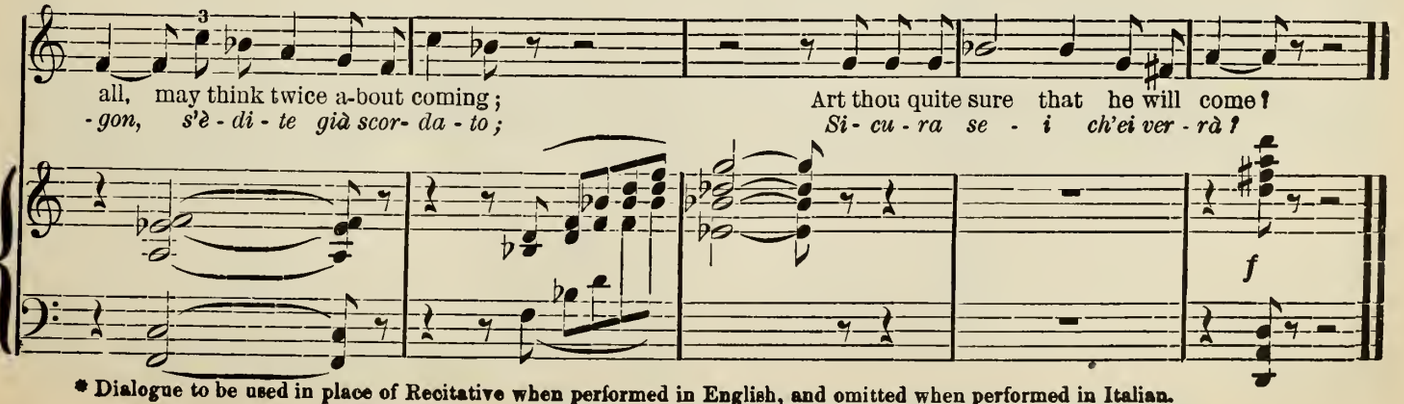
No. 15a. RECITATIVE.*

IL DANCAIRO. RECIT. CARMEN. *Moderato. a tempo.*



IL REMENDADO. IL DANCAIRO.

day, for as - sisting my rescue, was imprison'd him-self. Ah! 'tis a del- i - cate matter! Thy soldier, after
ier, per vo - ler- mi esser gra-to, me - ri - tò la pri-gion. Il trat - to è de - li - ca - to! Ma chi saquel dra-



* Dialogue to be used in place of Recitative when performed in English, and omitted when performed in Italian.

LISTEN NOW.

No. 16. CANZONET.

MERCEDES (*at window*). It *is* a dragoon!
FRASQUITA. And what a handsome dragoon!
DANCAIRO (*to* CARMEN). Well, since thou wilt not join us until to-morrow, there is one thing thou shouldst do.
CARMEN. What should I do?
DAN. Persuade thy dragoon to come with thee, and to join our band.
CAR. Ah! If it could be done! But 'tis useless to think of it; he is too great a simpleton.
DAN. Why, then, dost thou love him?
CAR. Because—he is handsome; and because—he pleases me.
REMENDADO (*conceitedly*). The master does not understand, of course, that handsome men are sure to captivate the women, poor things! The master——
DAN (*to* REM). Wait a moment! Only wait one moment!

Allegro Moderato. ♩= 100.

CARMEN.

Listen now!
State au - dir!

f DON JOSE.

Who goes there? Who goes there? Dragoon d'Alca - la,....
Al - to là! Chi va là Dragon d'Alca - là ...

p

What brings thee here, declare,
O - ve ten vai di là!

Behold him there!
Ec - co - lo quà!

f

Dra- goon d'Al-ca - la? I ride forth to - night, For at the moon's first light, A
Dra- gon d'Al-ca - là, Io vo morte a da - re ad un a - ni - ma - le

mf legg.

ri - val I must fight..... If this brings thee here, Pass, friend, have no fear.
che fu mio ri - va - - - le Ah! già ch'è co - si pas - sar, puoi per quì

p *p cres - cen - do.* *f*

Honor we all prize, Yes, hon - or we prize, And we sym - pa - thise, Dragoon d'Al - ca - la!
af - fa - re d'o - nor af - fa - re d'a-mor in du - gio non v'ha Dragon d'Al - ca - là!

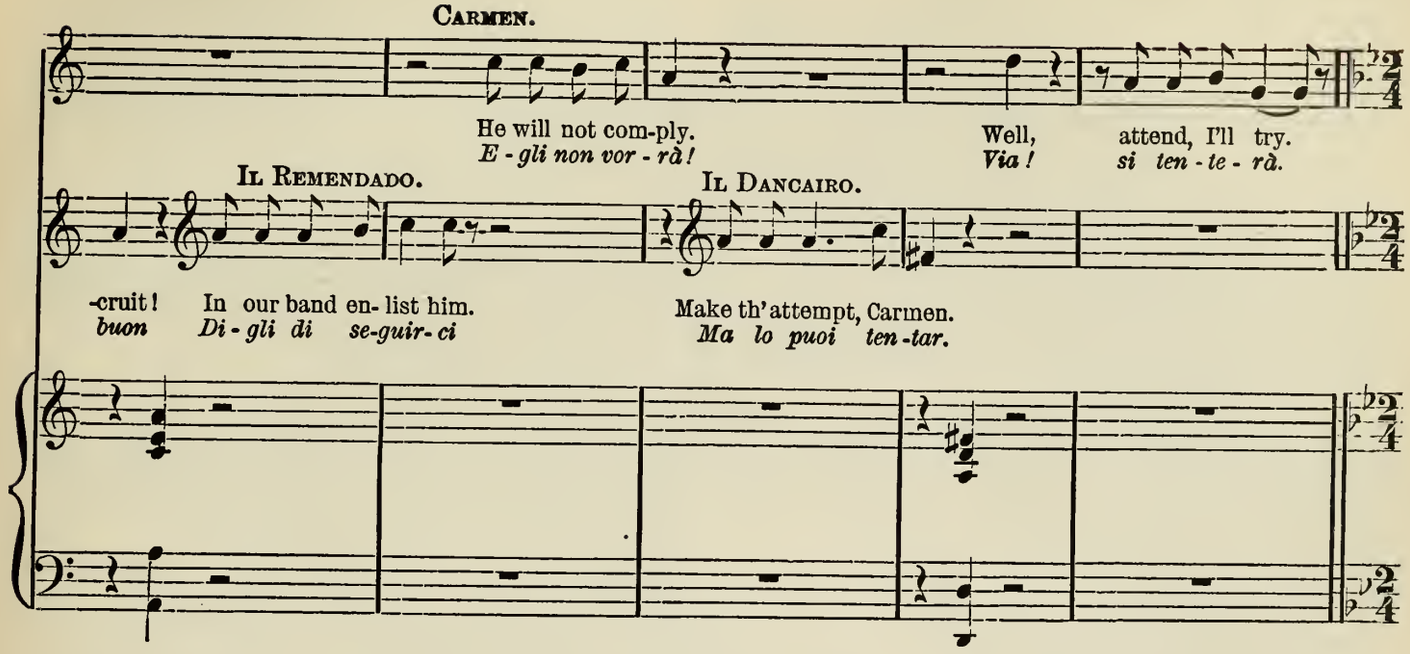
FRASQUITA. RECIT. MERCEDES.

What a fine Dragoon! What a fine Dragoon!
Che gen-til dra-gon Che gen- til dra-gon!

IL DANCAIRO.

He would be for us an ex- cellent re-
Per con - trabbandier af - fe sa ria

f


CARMEN.
He will not com-ply.
E - gli non vor - rà!
Well, attend, I'll try.
Via! si ten - te - rà.
IL REMENDADO.
IL DANCAIRO.
-cruit! In our band en- list him.
buon Di - gli di se-guir- ci
Make th' attempt, Carmen.
Ma lo puoi ten-tar.

[*Exit* REMENDADO, *precipitately, pursued by* DANCAIRO, *whom* FRASQUITA *and* MERCEDES *endeavor to pacify. Exeunt all but* CARMEN. *While* JOSE *sings the second verse of his song,* CARMEN *opens the door.*]

f DON JOSE.
Who goes there? Who goes there? Dragoon d'Alca - la,....
Al - to là! Chi va là Dragon d'Alca - là ...
p
What brings thee here, declare,
O - ve ten vai di là!
3
f
Dra- goon d'Al-ca - la?
Dra- gon d'Al-ca - là?
To yon val - ley fair, For fond - ly waits me there A
Te - de - le co - stan - te Vo' do - ve m'ap - pel - la
tr
mf
maid of beauty rare.....
l'amor d'u- na bel - - - la
If this brings thee here, Pass, friend, have no fear.
Ah! già ch'è co - si pas - sar, puoi per quì
p
cres - cen - do.
ff
Seek her loving eyes, With you we sym - pa -thise, Seek her lov - ing eyes,
af - fa - re d'o - nor af - fa - re d'a-mor in - du - gio non v'ha
Dragoon d'Al - ca - la!
Dragon d'Al - ca - là!

(*Enter* JOSE.)

CARMEN. At last! (*She fastens the front door.*)

JOSE. It is only two hours since I left the prison.

CARMEN. What hindered thee from escaping sooner? I sent thee a file and a gold piece. With the file, thy prison bars might have been cut; with the gold a disguise might have been bought.

JOSE. 'Tis true, but the honor of a soldier? To desert would be a shameful crime. Oh, I am none the less grateful to thee! The file will serve to sharpen my lance; and I keep it in memory of thee. (*Gives her the gold piece.*) As for the money——

CARMEN. I declare he hasn't spent it! How lucky! (*Calling.*) Hola! Lillas Pastia! Hola! (*To* JOSE.) We will spend it all. 'Tis thy treat. Hola!

Enter LILLAS PASTIA.

PASTIA. Hush! Pray be careful.

CARMEN (*throwing the coin to him*). Take it, and bring us fruit, bon-bons, Manzanilla—everything thou hast in the house!

PASTIA. Directly, señora. (*Exit.*)

CARMEN. Thou art vexed at having passed a month in prison for my sake?

JOSE. Quite the reverse.

CARMEN. Really and truly?

JOSE. For thy sake I would go to prison for half a lifetime.

CARMEN. Because thou lovest me?

JOSE. Yes; because I love thee—I adore thee!

CARMEN (*placing her two hands in his*). I pay my debts. 'Tis a law amongst us gipsies. I pay my debts.

(*Enter* PASTIA, *with wine, &c.*)

CARMEN. Put it all down here. Make haste. (PASTIA *lets some of the fruits, &c., fall to the ground.*) Never mind! We will pick them up. Away at once! Away! (*Exit* PASTIA.) Now, sit down there, and let us enjoy our supper. (*She sits on one side of the table;* JOSE *on the other.*)

JOSE. What an appetite for bon-bons thou hast!

CARMEN. I am so fond of them! Thy captain was here just now, with some other officers. They made us dance the Romali.

JOSE. Thou didst not dance?

CARMEN. Yes, and when the dance was over, thy captain took the liberty to tell me that he adored me.

JOSE. Carmen!

CARMEN. What is the matter? May I die, if thou art not jealous!

JOSE. Jealous? Of course, I am; jealous as——

CARMEN. Bravo! Bravo, Canary! Canary in costume, canary in character! Now, don't be cross! Why art thou jealous? Because I danced to please thy officers? Well, if 'tis thy wish, I will dance to please thee—thee alone.

JOSE. *If* 'tis my wish? Ah, Carmen!

CARMEN. Where are my castanets? What can I have done with them? Thou hast them—my castanets?

JOSE. No, indeed.

CARMEN. Yes, yes; I am sure thou hast them. Ah! Bah! Here are castanets. *Breaks a plate and clinks two of the fragments together.*) Ah! they arenot half so good as my castanets. Where can they be?

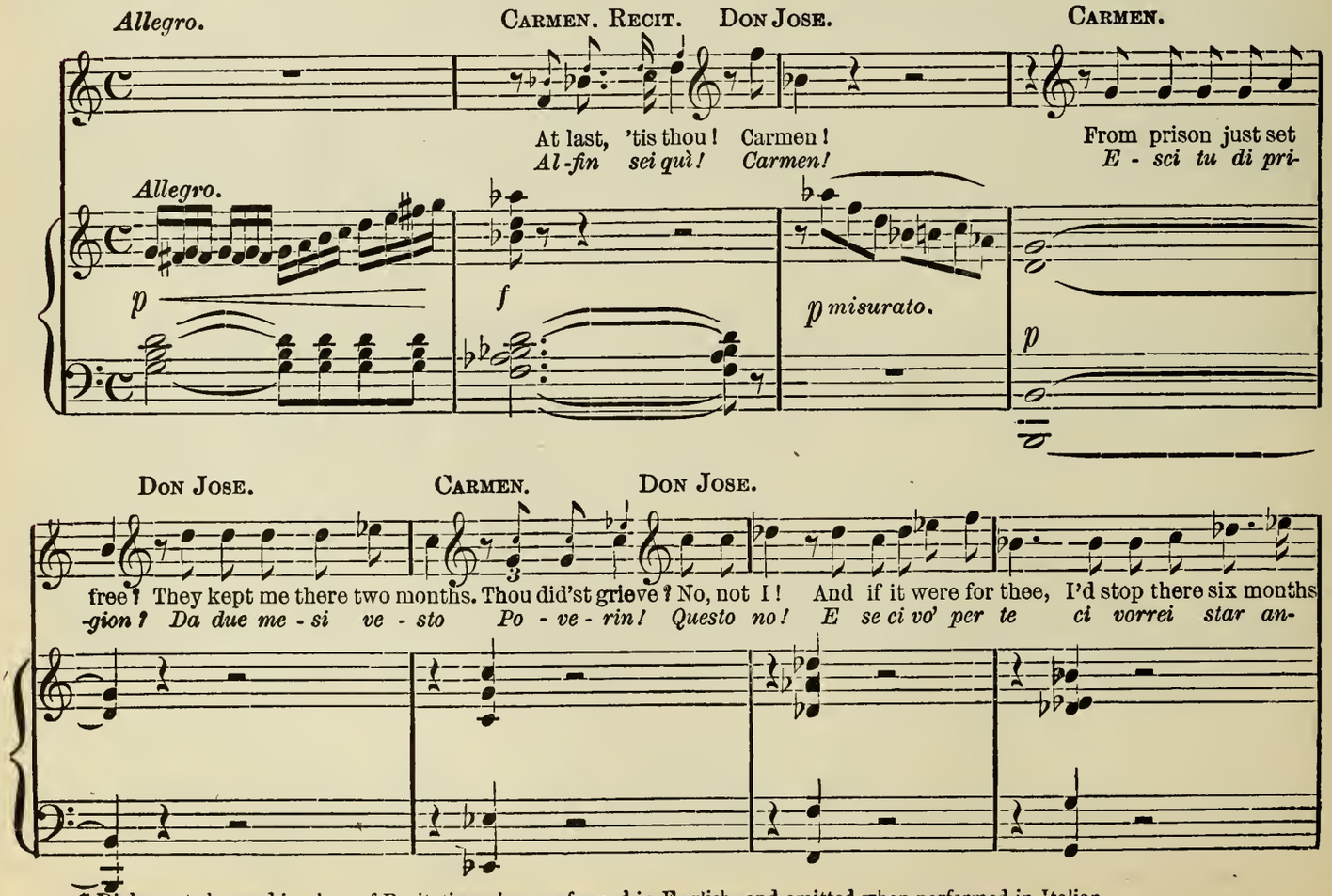
JOSE (*finding them under the table*). Here they are.

CARMEN. Ah, traitor! They who hide can find. I was sure thou hadst them.

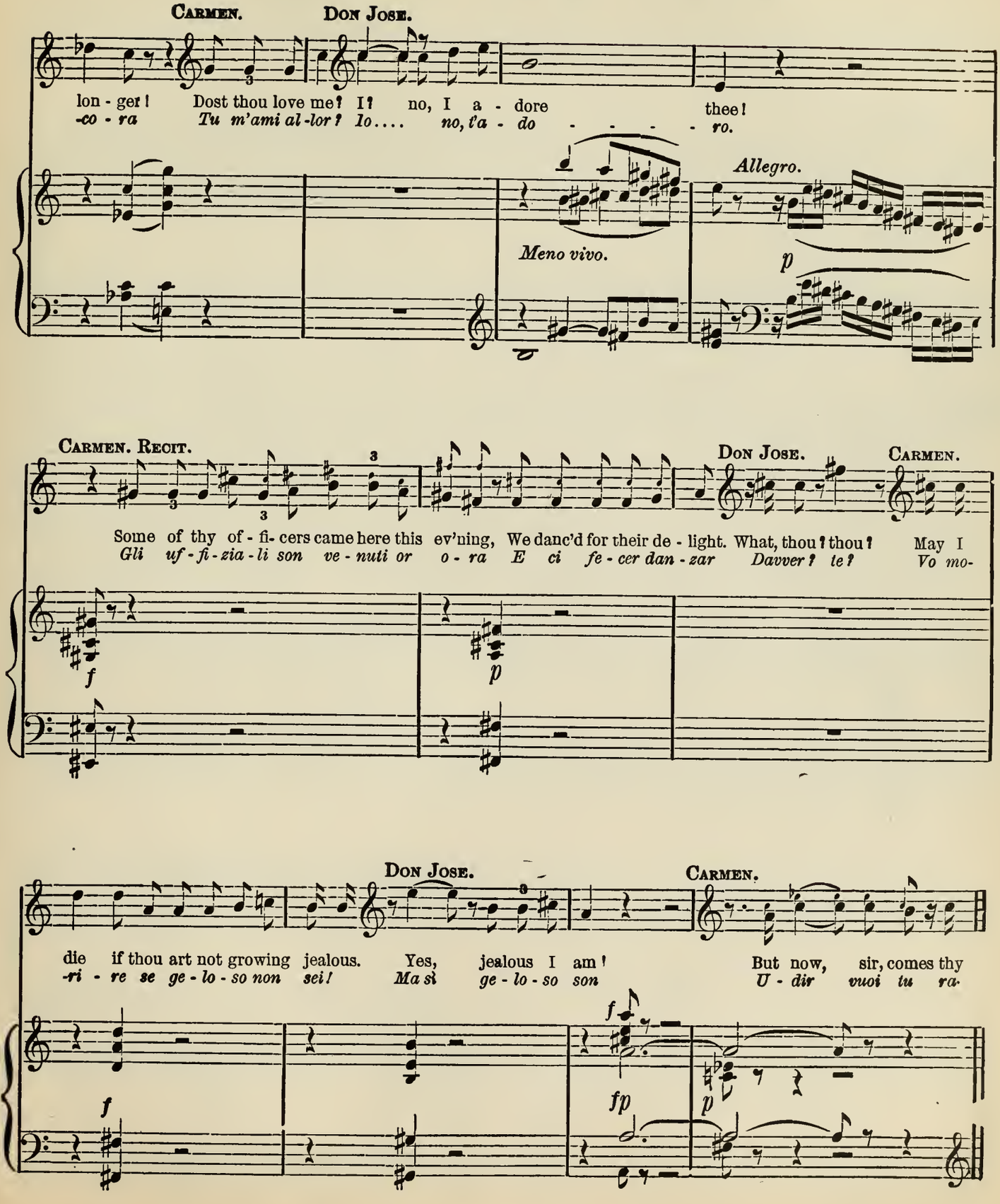
JOSE. Ah, how I love thee, Carmen! How I love thee!

CARMEN. I hope so, believe me.

No. 16a. RECITATIVE.*

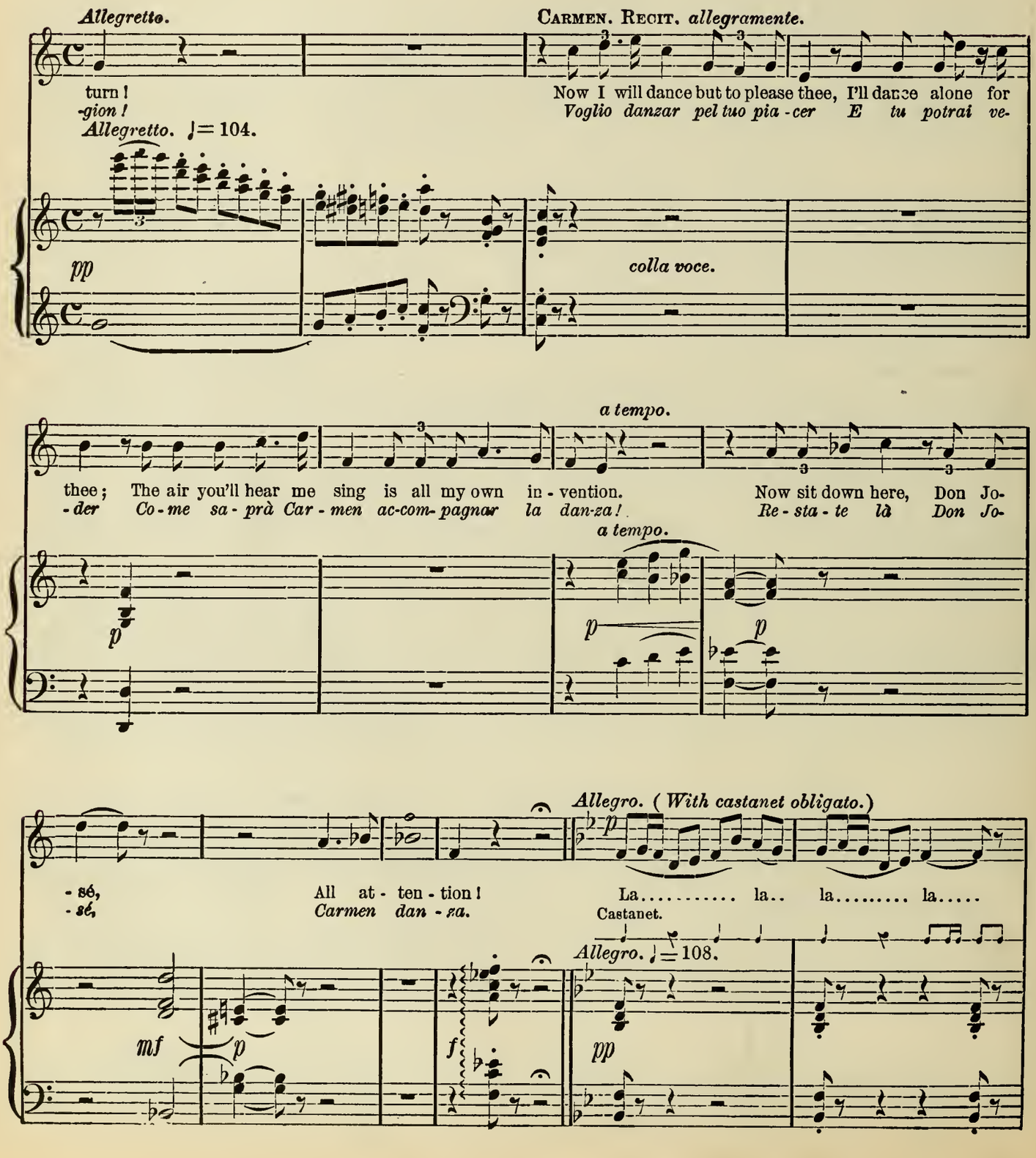

Allegro.
CARMEN. RECIT.
DON JOSE.
CARMEN.
At last, 'tis thou! Carmen!
Al-fin sei quì! Carmen!
From prison just set
E - sci tu di pri-
Allegro.
p
f
p misurato.
p
DON JOSE.
CARMEN.
DON JOSE.
free? They kept me there two months. Thou did'st grieve? No, not I! And if it were for thee, I'd stop there six months
-gion? Da due me - si ve - sto Po - ve - rin! Questo no! E se ci vo' per te ci vorrei star an-

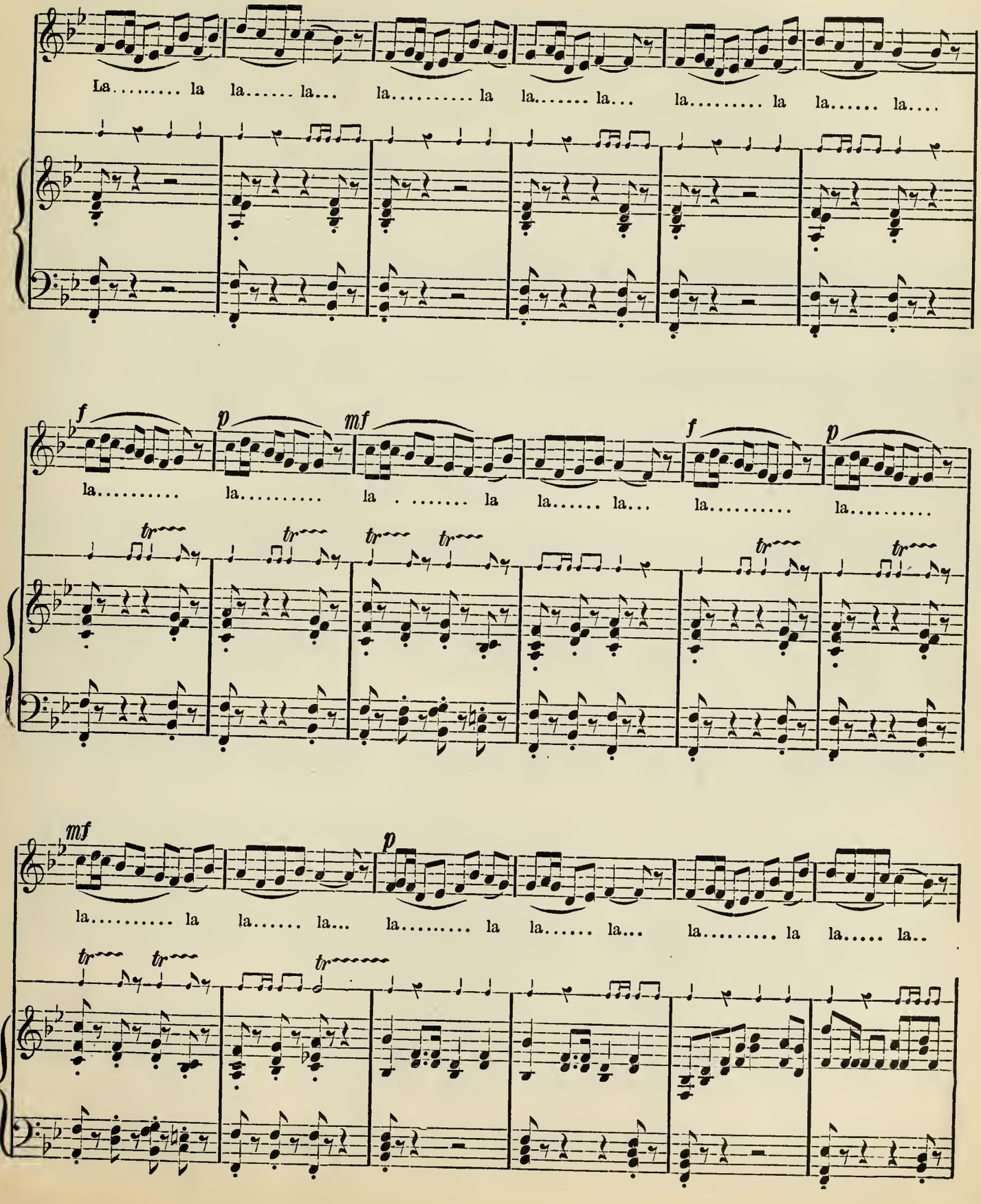
* Dialogue to be used in place of Recitative when performed in English, and omitted when performed in Italian.

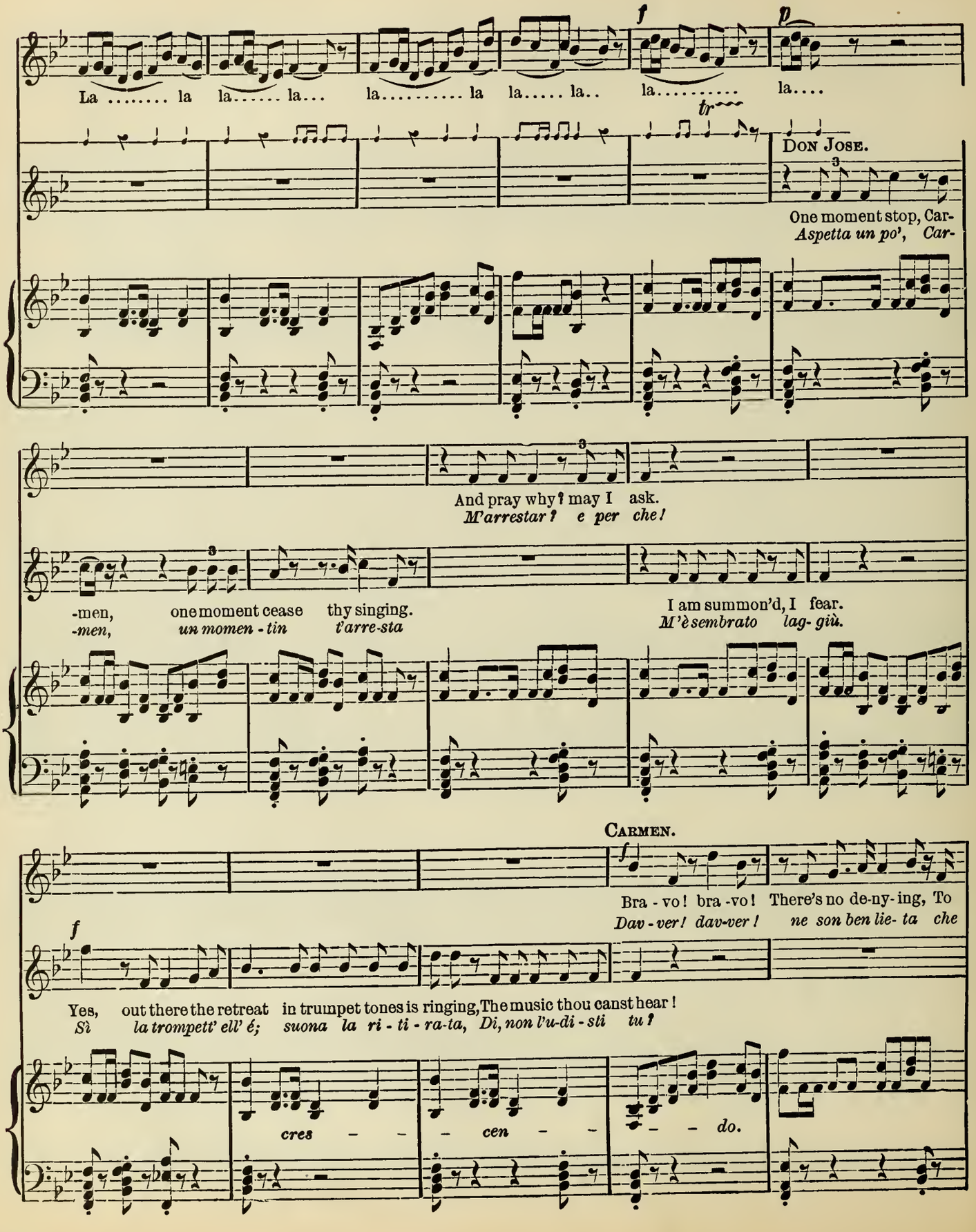

CARMEN.
DON JOSE.
lon - ger! Dost thou love me? I? no, I a - dore thee!
-co - ra Tu m'ami al-lor? lo.... no, t'a - do - - - - - ro.
Allegro.
Meno vivo.
p
CARMEN. RECIT.
DON JOSE.
CARMEN.
Some of thy of - fi- cers came here this ev'ning, We danc'd for their de - light. What, thou? thou? May I
Gli uf - fi - zia - li son ve - nuti or o - ra E ci fe - cer dan - zar Davver? te? Vo mo-
f
p
DON JOSE.
CARMEN.
die if thou art not growing jealous. Yes, jealous I am! But now, sir, comes thy
-ri - re se ge - lo - so non sei! Ma sì ge - lo - so son U - dir vuoi tu ra-
f
f
fp
p

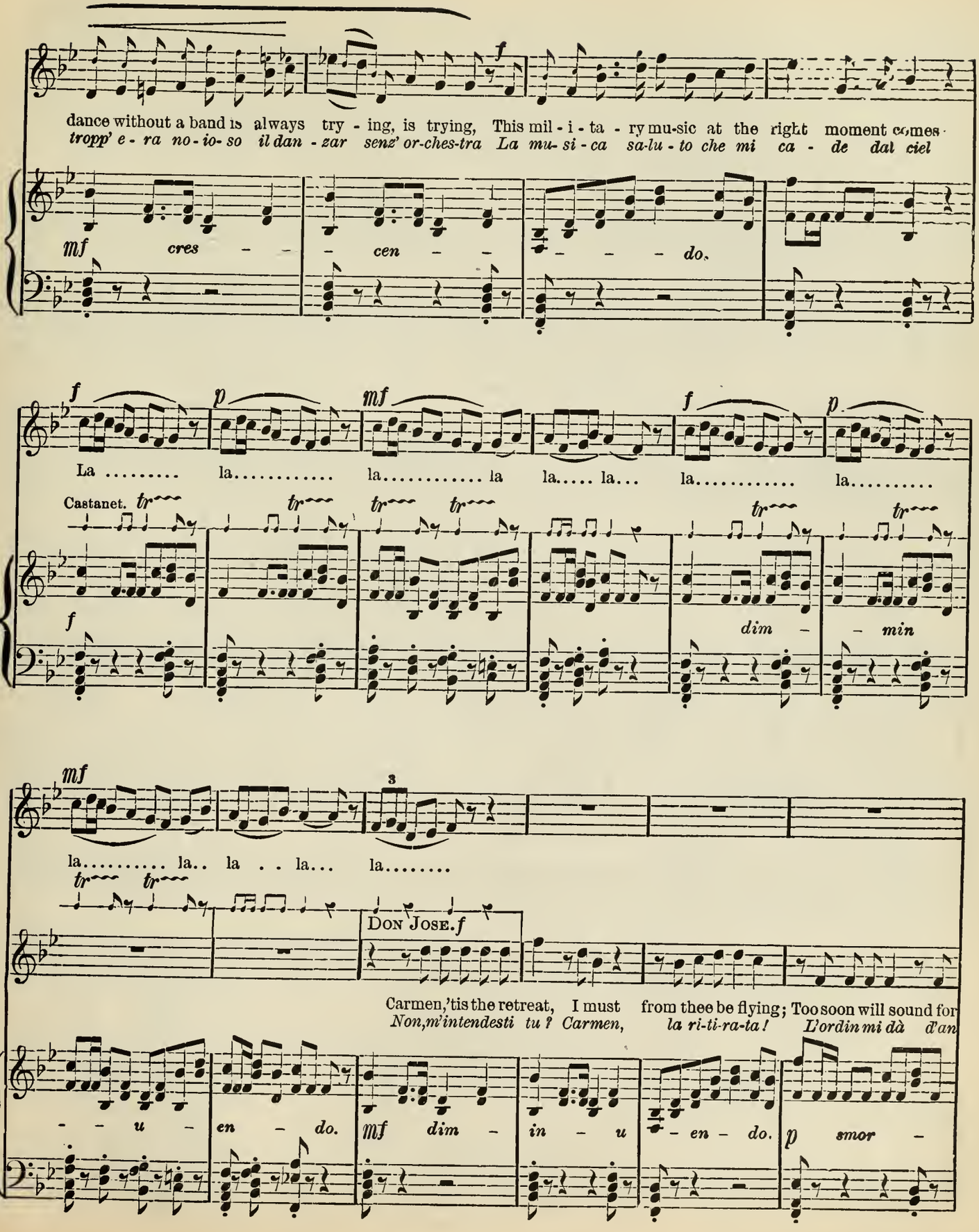
NOW I WILL DANCE.

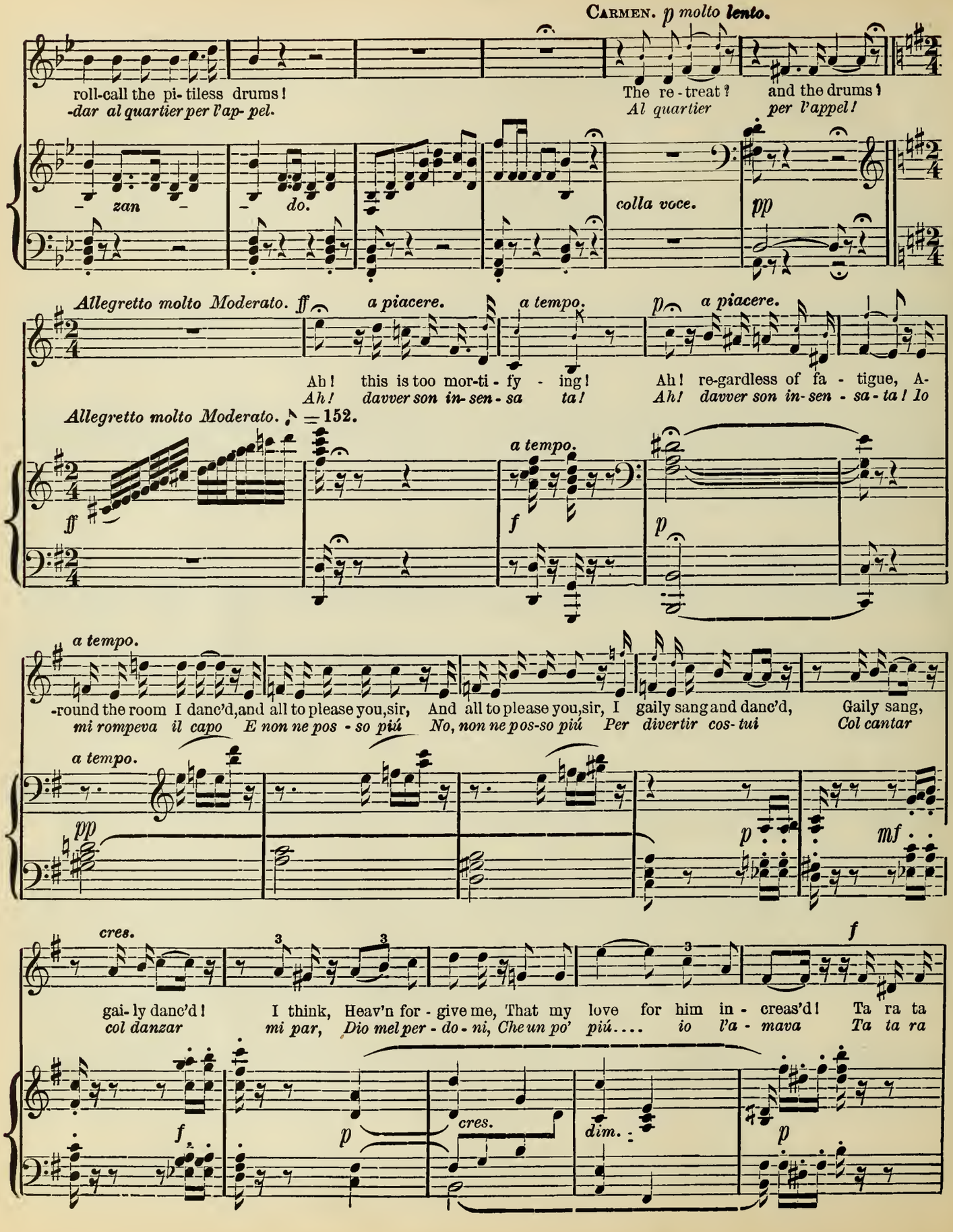
No. 17. DUET.

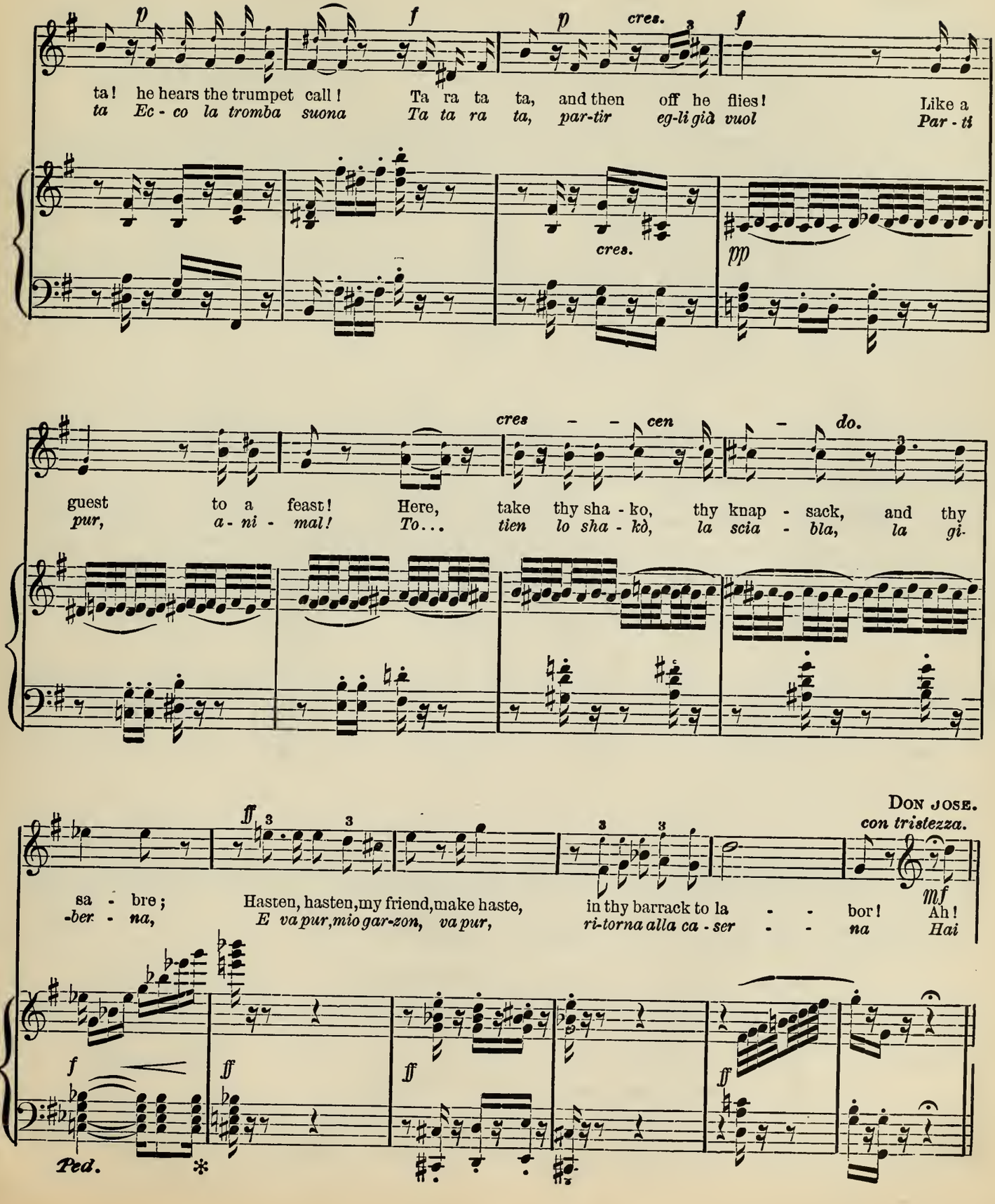


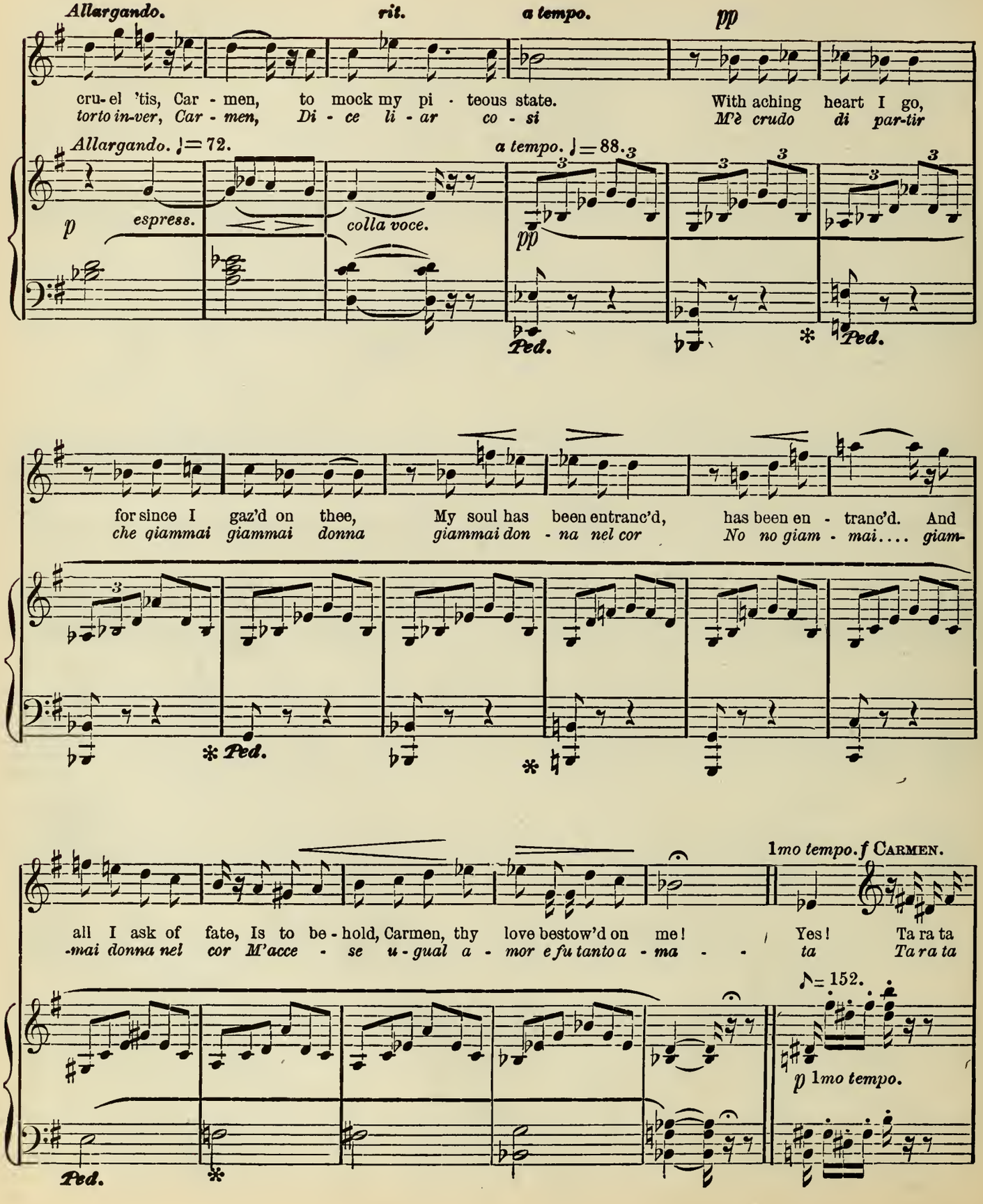

La..... la la..... la... la..... la la..... la... la..... la la..... la....
f p mf f p
la..... la..... la ..... la la..... la... la..... la.....
tr tr tr tr tr tr
mf p
la..... la la..... la... la..... la la..... la... la..... la la..... la..
tr tr tr

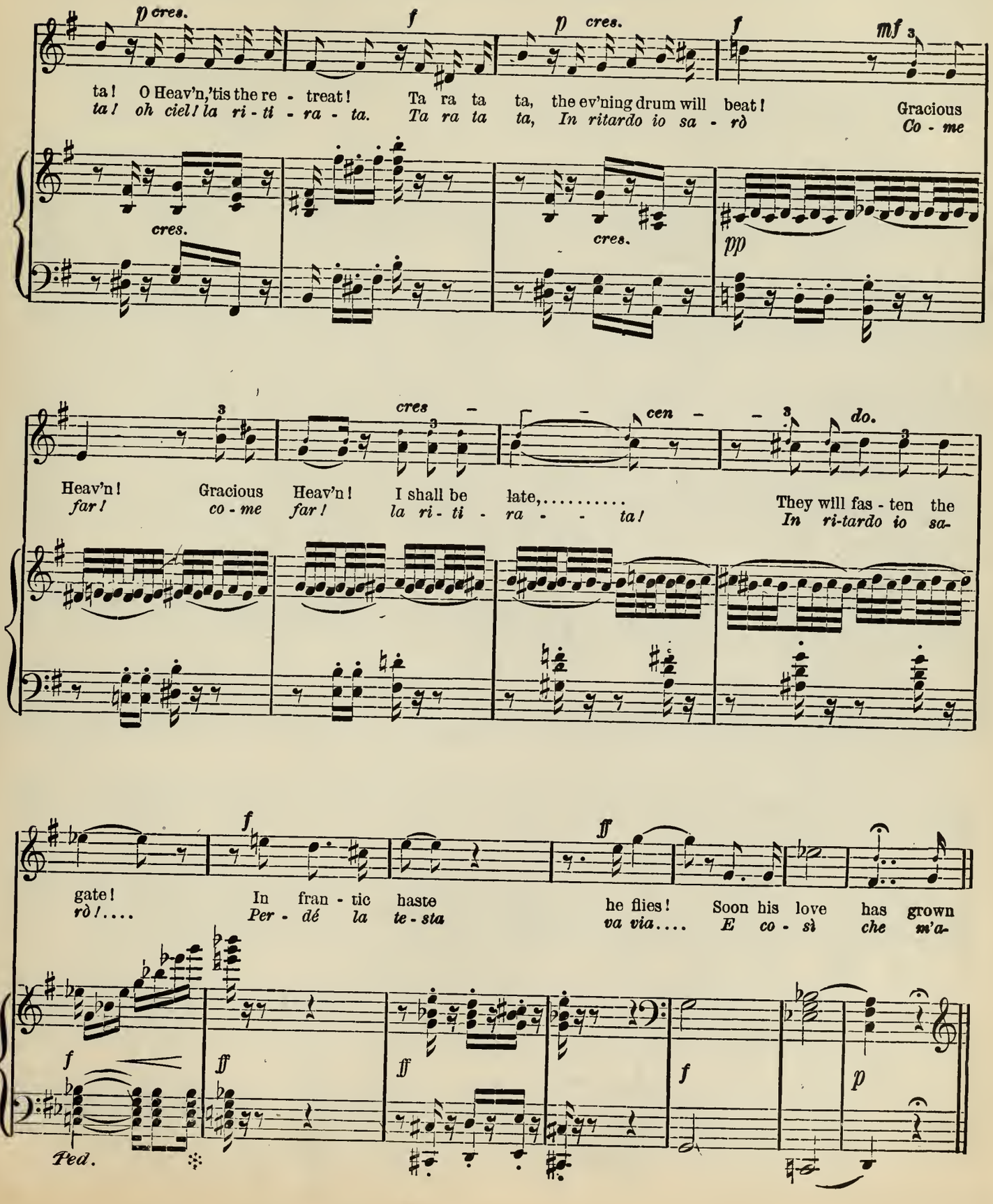

La ..... la la..... la... la..... la la..... la.. la..... la....
f
p
tr
DON JOSE.
One moment stop, Car-
Aspetta un po', Car-
And pray why? may I ask.
M'arrestar? e per che!
-men, one moment cease thy singing.
-men, un momen - tin t'arre-sta
I am summon'd, I fear.
M'è sembrato lag- giù.
CARMEN.
f
Bra - vo! bra - vo! There's no de-ny- ing, To
Dav - ver! dav-ver! ne son ben lie- ta che
f
Yes, out there the retreat in trumpet tones is ringing, The music thou canst hear!
Sì la trompett' ell' é; suona la ri - ti - ra-ta, Di, non l'u-di - sti tu?
cres - - - cen - - - do.

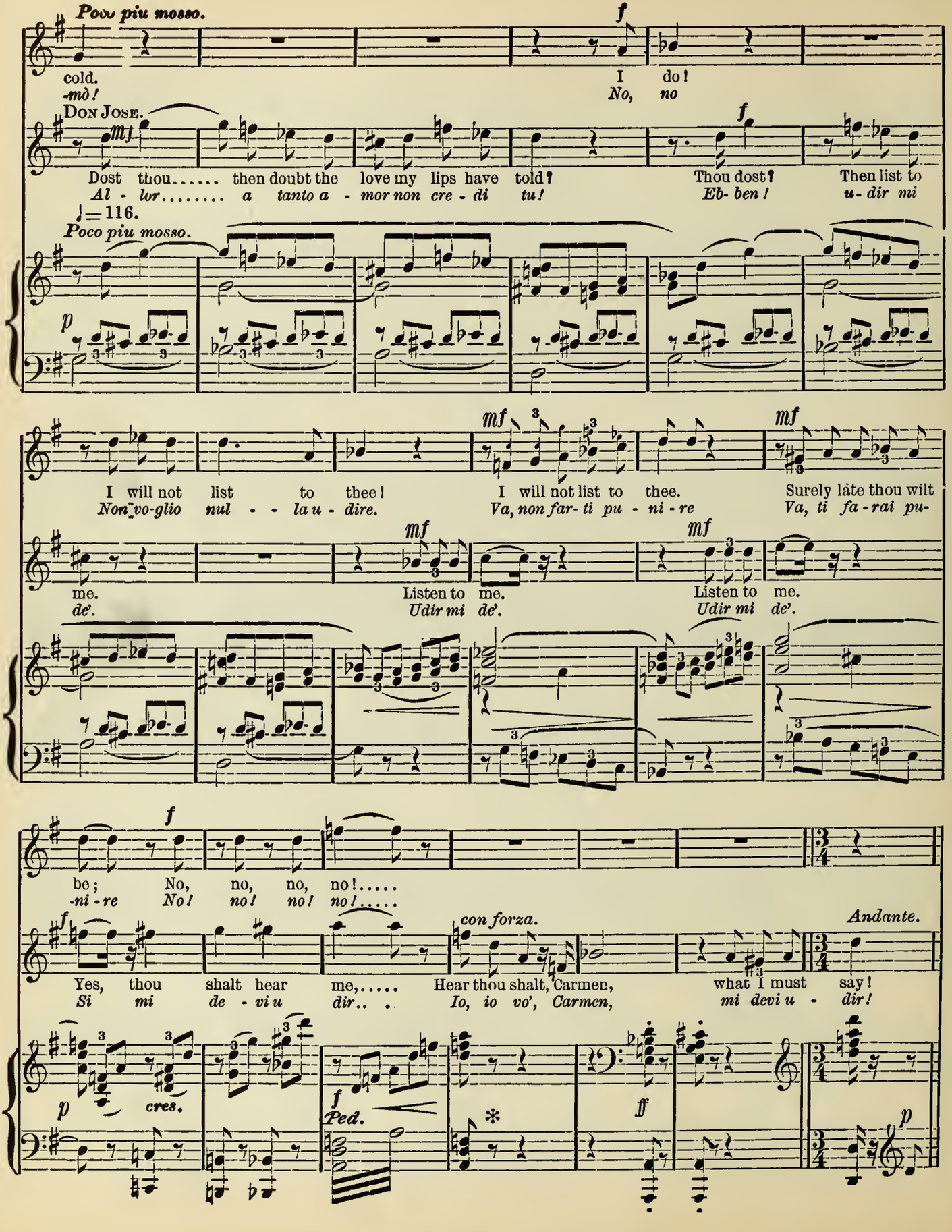

dance without a band is always try - ing, is trying, This mil - i - ta - ry mu-sic at the right moment comes
tropp' e - ra no - io - so il dan - zar senz' or-ches-tra La mu- si - ca sa-lu - to che mi ca - de dal ciel
mf cres - - cen - - - - do.
La ..... la..... la..... la la..... la... la..... la.....
Castanet.
dim - - min
la..... la.. la . . la... la.....
Don Jose. f
Carmen,'tis the retreat, I must from thee be flying; Too soon will sound for
Non,m'intendesti tu ? Carmen, la ri-ti-ra-ta ! L'ordin mi dà d'an
- - u - en - do. mf dim - in - u - en - do. p smor -


Carmen. p molto lento.
roll-call the pi- tiless drums!
-dar al quartier per l'ap- pel.
The re- treat? and the drums!
Al quartier per l'appel!
- zan -
- do.
colla voce.
pp
Allegretto molto Moderato. ff
a piacere.
a tempo.
p
a piacere.
Ah! this is too mor-ti- fy - ing!
Ah! davver son in- sen - sa ta!
Ah! re-gardless of fa - tigue, A-
Ah! davver son in- sen - sa- ta! Io
Allegretto molto Moderato. ♪ = 152.
ff
a tempo.
f
p
a tempo.
-round the room I danc'd, and all to please you, sir,
mi rompeva il capo
And all to please you, sir, I
E non ne pos - so piú
gaily sang and danc'd,
No, non ne pos-so piú
Gaily sang,
Per divertir cos- tui
Col cantar
a tempo.
pp
p
mf
cres.
f
gai- ly danc'd!
col danzar
I think, Heav'n for - give me, That my love for him in - creas'd! Ta ra ta
mi par, Dio mel per - do - ni, Che un po' piú.... io l'a - mava Ta ta ra
f
p
cres.
dim.
p


p
f
p
cres.
f
ta! he hears the trumpet call! Ta ra ta ta, and then off he flies! Like a
ta Ec - co la tromba suona Ta ta ra ta, par-tir eg-li già vuol Par - ti
cres.
pp
cres - - cen - do.
guest to a feast! Here, take thy sha - ko, thy knap - sack, and thy
pur, a - ni - mal! To... tien lo sha - kò, la scia - bla, la gi-
DON JOSE.
con tristezza.
ff
sa - bre; Hasten, hasten, my friend, make haste, in thy barrack to la - - bor! Ah!
-ber - na, E va pur, mio gar-zon, va pur, ri-torna alla ca - ser - - na Hai
mf
f
ff
ff
ff
Ped.
*


Allargando.
rit.
a tempo.
pp
cru-el 'tis, Car - men, to mock my pi - teous state. With aching heart I go,
torto in-ver, Car - men, Di - ce li - ar co - si M'è crudo di par-tir
Allargando. ♩= 72.
a tempo. ♩= 88.
p espress.
colla voce.
pp
Ped.
for since I gaz'd on thee, My soul has been entranc'd, has been en - tranc'd. And
che giammai giammai donna giammai don - na nel cor No no giam - mai.... giam-
Ped.
1mo tempo. f CARMEN.
all I ask of fate, Is to be - hold, Carmen, thy love bestow'd on me! Yes! Ta ra ta
-mai donna nel cor M'acce - se u - gual a - mor e fu tanto a - ma - ta Ta ra ta
♪= 152.
p 1mo tempo.
Ped.


p cres.
f
p cres.
f
mf
ta! O Heav'n,'tis the re - treat! Ta ra ta ta, the ev'ning drum will beat! Gracious
ta! oh ciel! la ri - ti - ra - ta. Ta ra ta ta, In ritardo io sa - rò Co - me
cres.
cres.
pp
cres
cen
do.
Heav'n! Gracious Heav'n! I shall be late,.....
far! co - me far! la ri - ti - ra - - ta!
They will fas - ten the
In ri-tardo io sa-
f
ff
gate! In fran - tic haste he flies! Soon his love has grown
rò!.... Per - dé la te - sta va via.... E co - sì che m'a-
f
ff
ff
f
p
Ped.


Poco piu mosso.
cold.
-mò!
I do!
No, no
Don Jose.
mf
Dost thou..... then doubt the love my lips have told?
Al - lor..... a tanto a - mor non cre - di tu!
Thou dost?
Eb- ben!
Then list to
u- dir mi
♩=116.
Poco piu mosso.
p
I will not list to thee!
Non vo-glio nul - - la u - dire.
mf
I will not list to thee.
Va, non far- ti pu - ni - re
Surely late thou wilt
Va, ti fa - rai pu-
me.
de'.
Listen to me.
Udir mi de'.
Listen to me.
Udir mi de'.
f
be; No, no, no, no!.....
-ni - re No! no! no! no!.....
Yes, thou shalt hear me,.....
Si mi de - vi u dir.. ..
con forza.
Hear thou shalt, Carmen,
Io, io vo', Carmen,
Andante.
what I must say!
mi devi u - dir!
p
cres.
Ped.
ff
p

THIS FLOWER YOU GAVE TO ME.

(IL FIOR CHE AVEVI A ME.)

No. 17a.

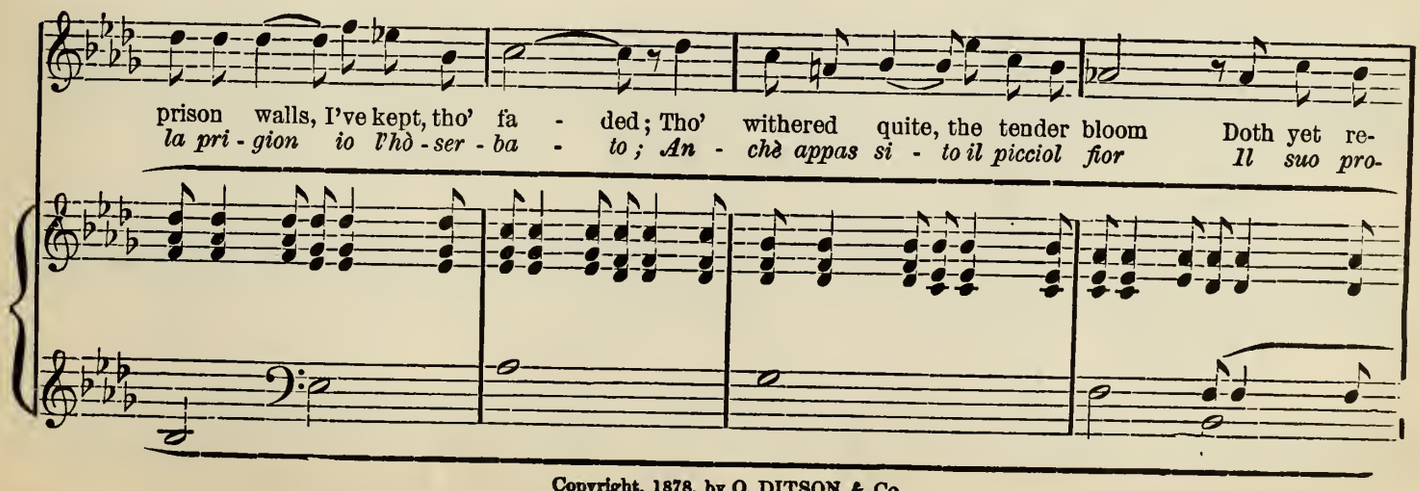
Translated and adapted by
THEODORE T. BARKER.

"CARMEN," by G. BIZET.

Andante. (♩= 63.)

DON JOSE.

(♩= 69.) *con amor.*


prison walls, I've kept, tho' fa - ded; Tho' withered quite, the tender bloom Doth yet re-
la pri - gion io l'hò - ser - ba - to; An - chè appas si - to il picciol fior Il suo pro-

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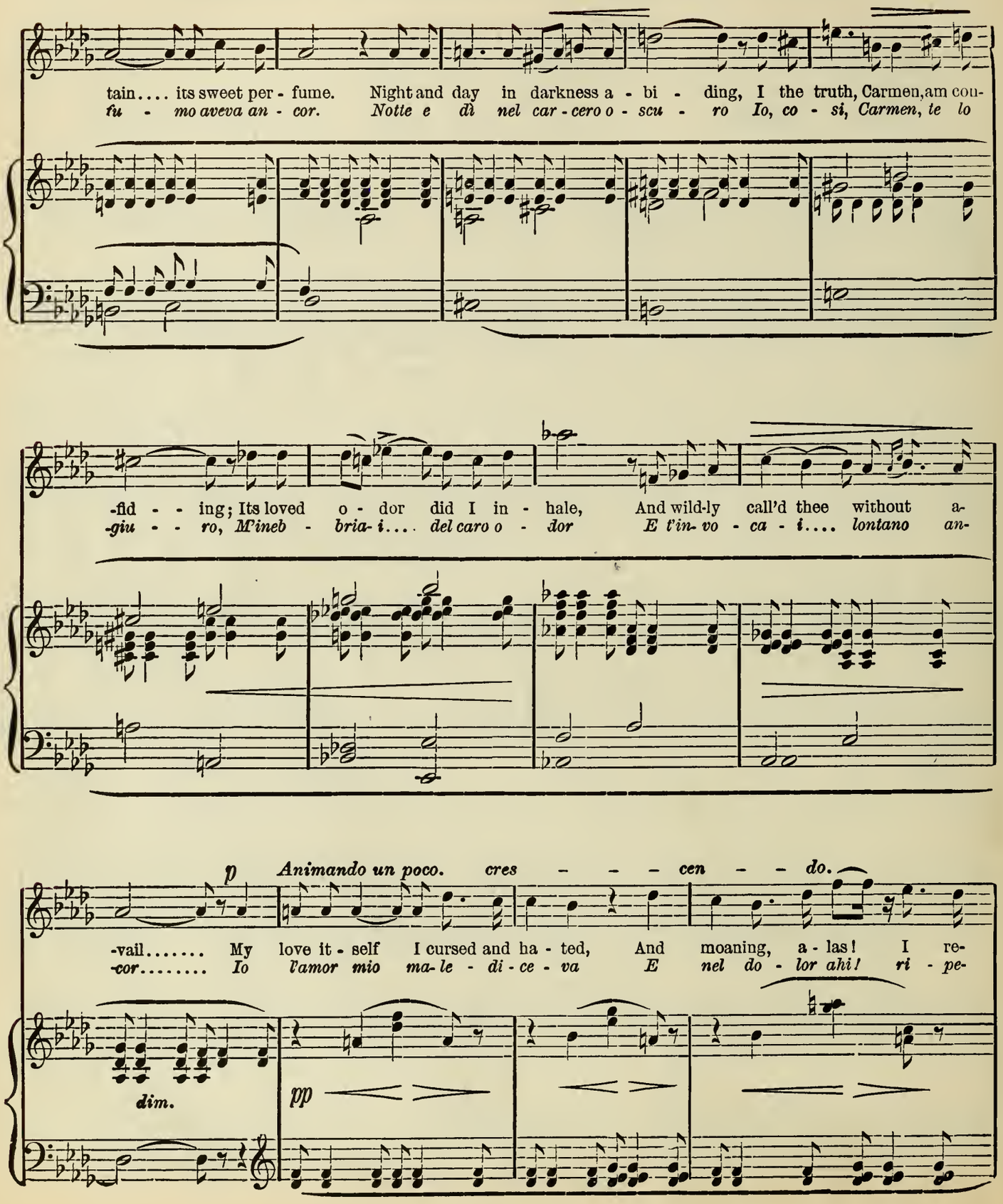
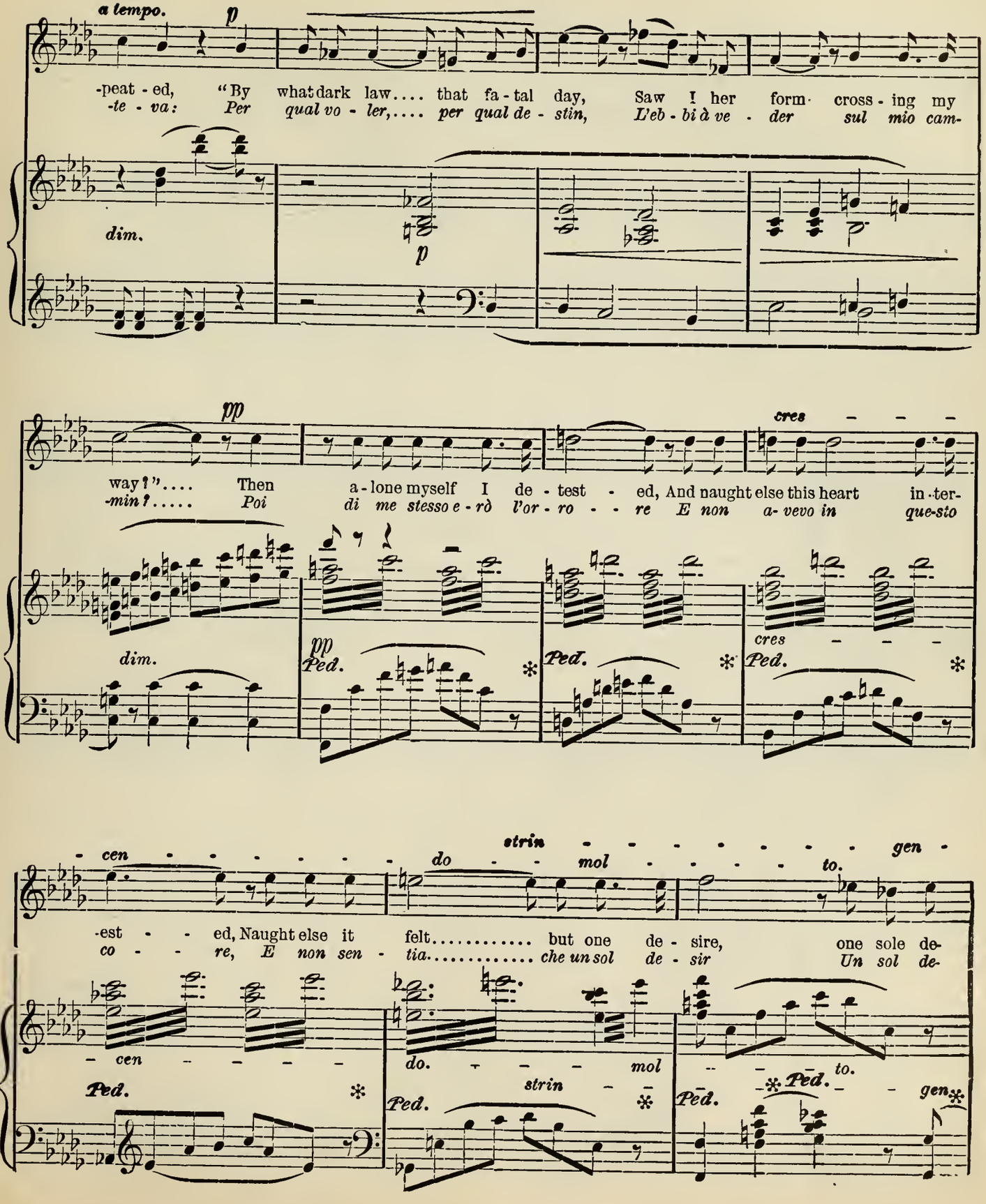
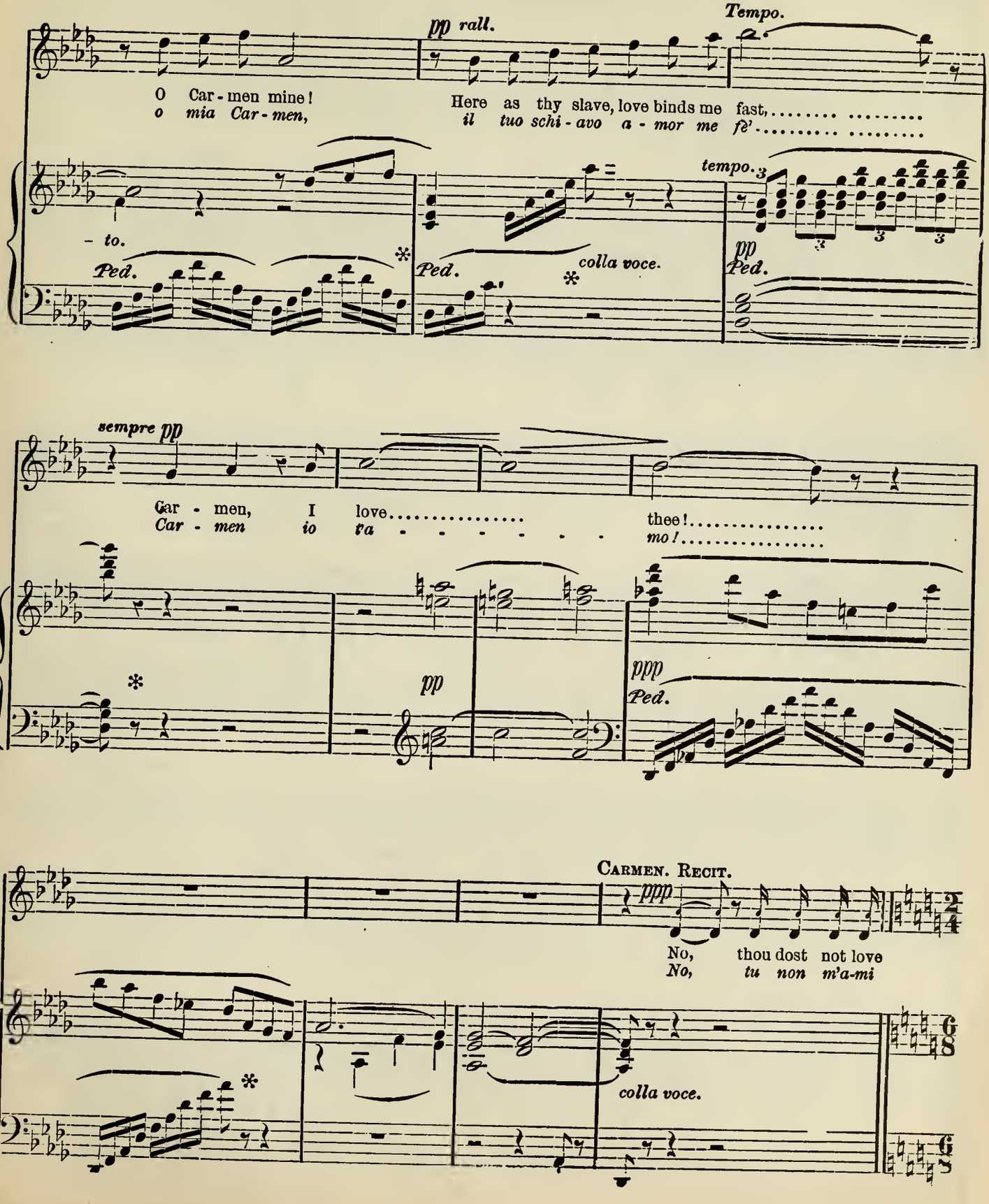
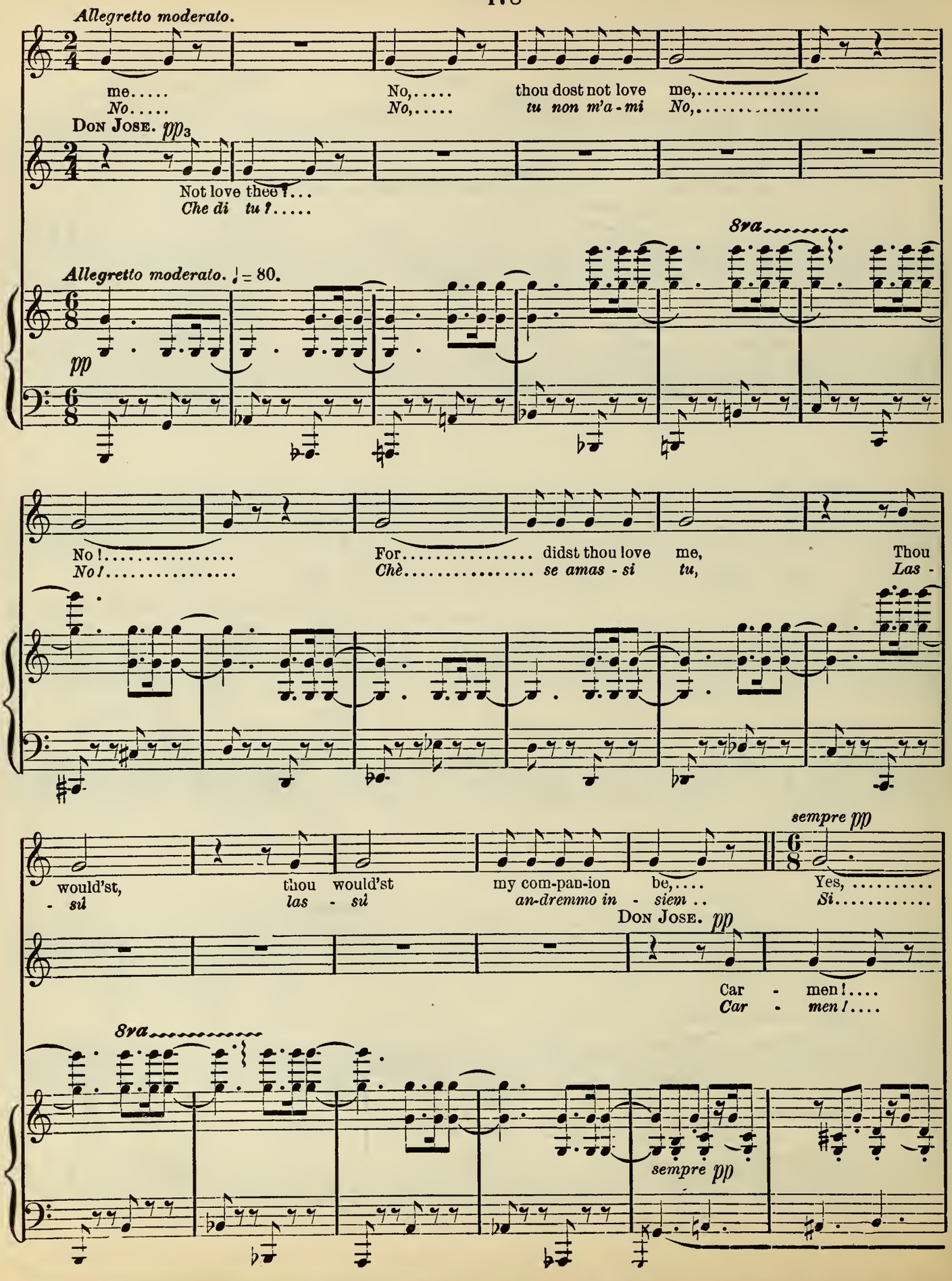
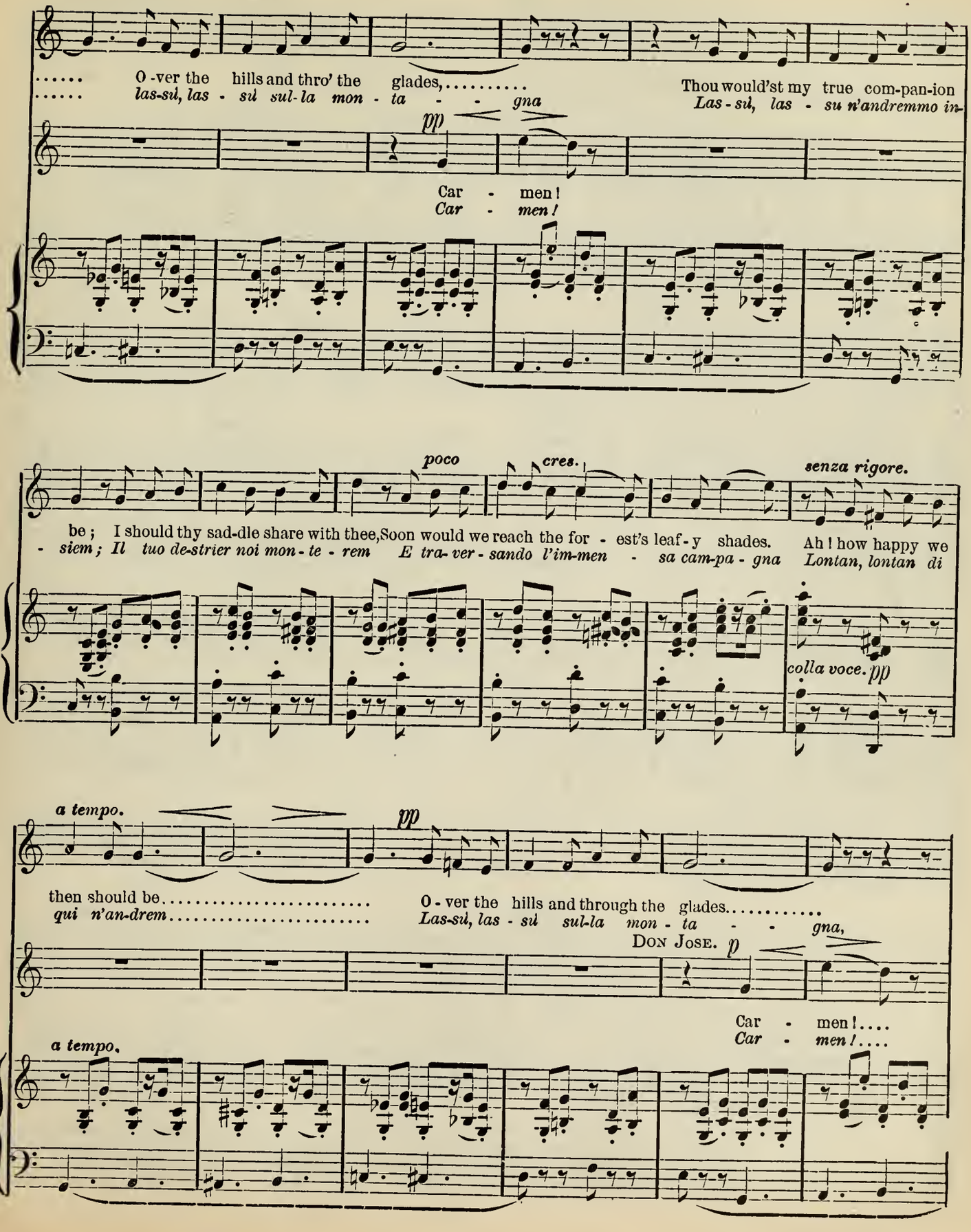

tain.... its sweet per - fume. Night and day in darkness a - bi - ding, I the truth, Carmen, am cou-
fu - mo aveva an - cor. Notte e dì nel car - cero o - scu - ro Io, co - si, Carmen, te lo
-fid - - ing; Its loved o - dor did I in - hale, And wild-ly call'd thee without a-
-giu - - ro, M'ineb - bria- i.... del caro o - dor E t'in- vo - ca - i.... lontano an-
p
Animando un poco. cres - - - cen - - do.
-vail..... My love it - self I cursed and ha - ted, And moaning, a - las! I re-
-cor..... Io l'amor mio ma- le - di - ce - va E nel do - lor ahi! ri - pe-
dim.
pp

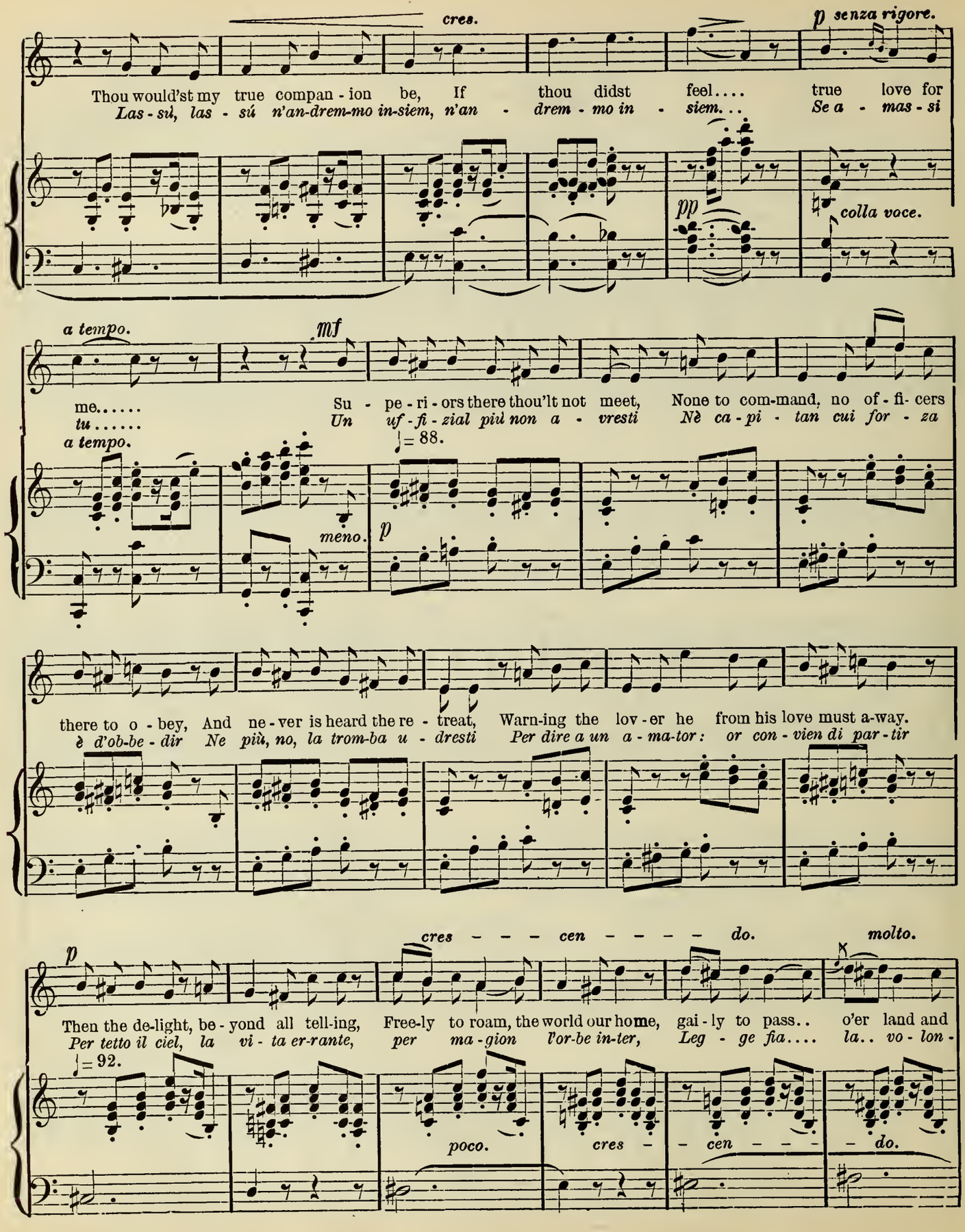

a tempo.
p
-peat - ed, "By what dark law.... that fa - tal day, Saw I her form cross - ing my
-te - va: Per qual vo - ler,.... per qual de - stin, L'eb - bi à ve - der sul mio cam-
dim.
p
pp
way?".... Then a - lone myself I de - test - ed, And naught else this heart in - ter-
-min?..... Poi di me stesso e - rò l'or - ro - re E non a- vevo in que-sto
cres - - -
dim.
pp
Ped.
Ped.
Ped.
cres - - -
- cen - - - - - - - - do - - mol - - - - - to. strin - - - - - - - - gen -
-est - - ed, Naught else it felt..... but one de - sire, one sole de-
co - - re, E non sen - tia..... che un sol de - sir Un sol de-
- cen - - - - -
do. - - - - mol - - - - to.
Ped.
strin - - -
Ped.
Ped.
Ped.
gen

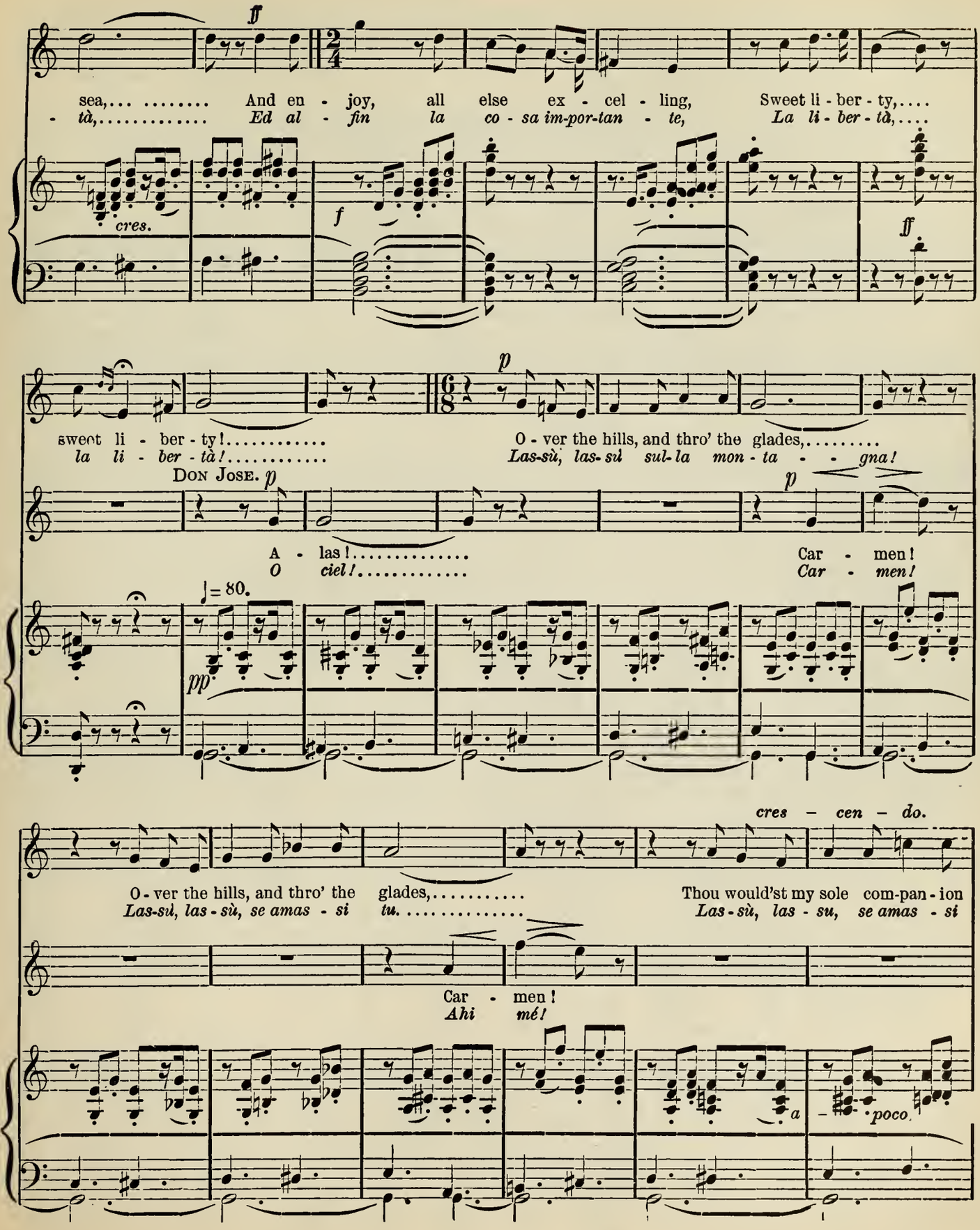
1o Tempo.
do.
f
rit.
-sire did it re - tain, Car - men, beloved, to see thee once a-
-sir un sol pen - sier: Te ri - ve - der, Car - men, te ri - ve-
do.
f
colla voce.
Ped. * Ped. *
a tempo.
p
- gain, Show but thy - self with love's impres - - - sion, One single
- der, Chè ti ba - stó sol di mostrar - - - ti, Un guardo
a tempo. (♩ = 76.)
p
Ped. * Ped. * Ped. * Ped. * Ped. *
p
dim.
look, love, up - on me cast, And of my heart take full posses - - sion,
sol di gettar sú me E del mio cor im-pos- ses - sar - - ti,
dim. - -
mol - - - -
Ped. * Ped. * Ped. * Ped. *

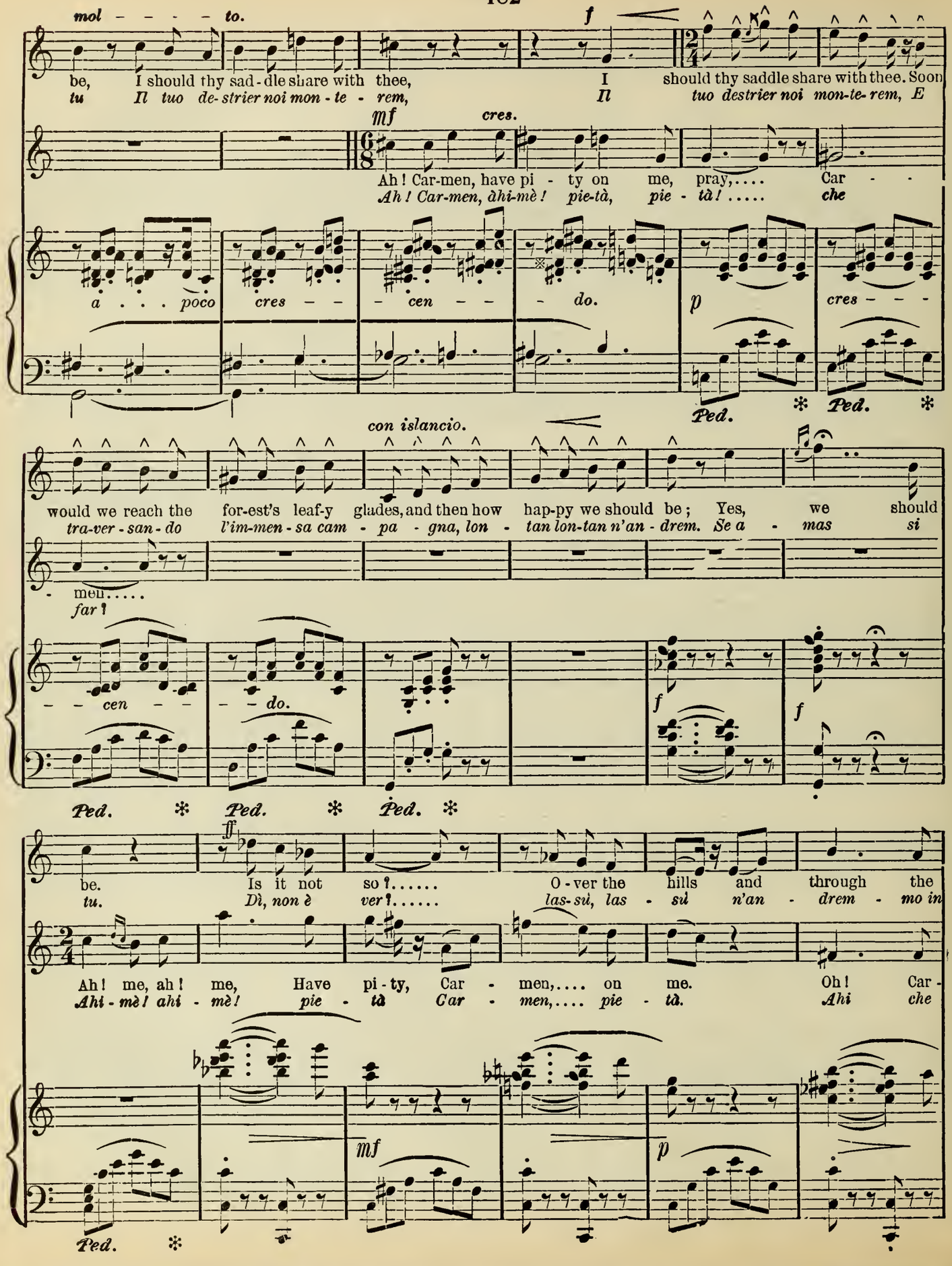

pp rall.
Tempo.
O Car - men mine!
o mia Car - men,
Here as thy slave, love binds me fast,.....
il tuo schi - avo a - mor me fe'.....
- to.
Ped.
Ped.
colla voce.
tempo.
pp
Ped.
sempre pp
Car - men, I love.....
Car - men io ta - - - - - -
thee!.....
mo!.....
pp
ppp
Ped.
Carmen. Recit.
ppp
No, thou dost not love
No, tu non m'a-mi
colla voce.

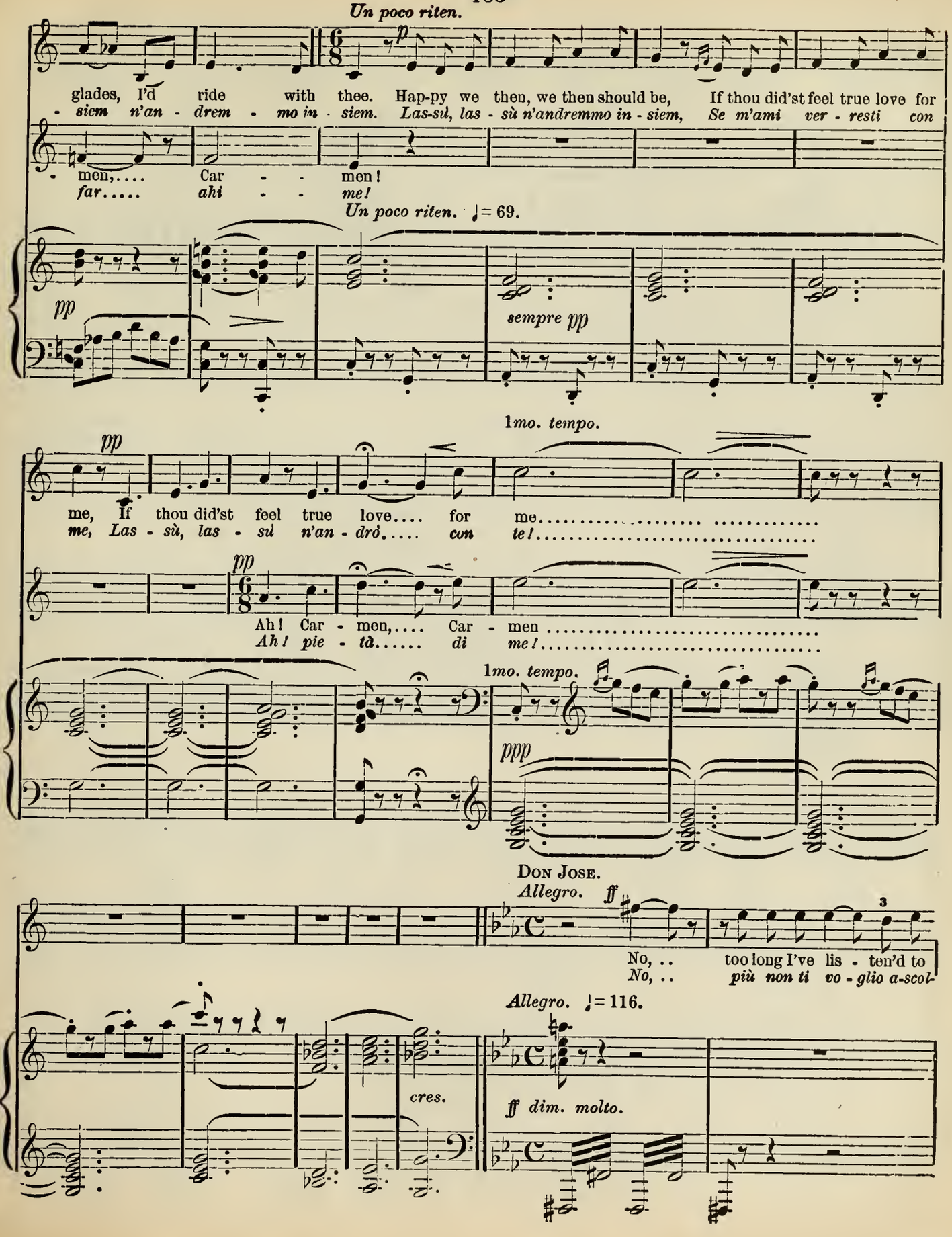

Allegretto moderato.
me.....
No.....
No,.....
thou dost not love me,.....
No,.....
tu non m'a - mi
Don Jose. pp3
Not love thee?...
Che di tu?.....
8va
Allegretto moderato. ♩= 80.
pp
No!.....
No!.....
For.....
Chè.....
didst thou love me,
se amas - si tu,
Thou
Las -
would'st,
- sil
thou would'st
las - sil
my com-pan-ion be,....
an-dremmo in - siem ..
Yes, ...
Si.....
sempre pp
Don Jose. pp
Car - men!....
Car - men!....
8va
sempre pp

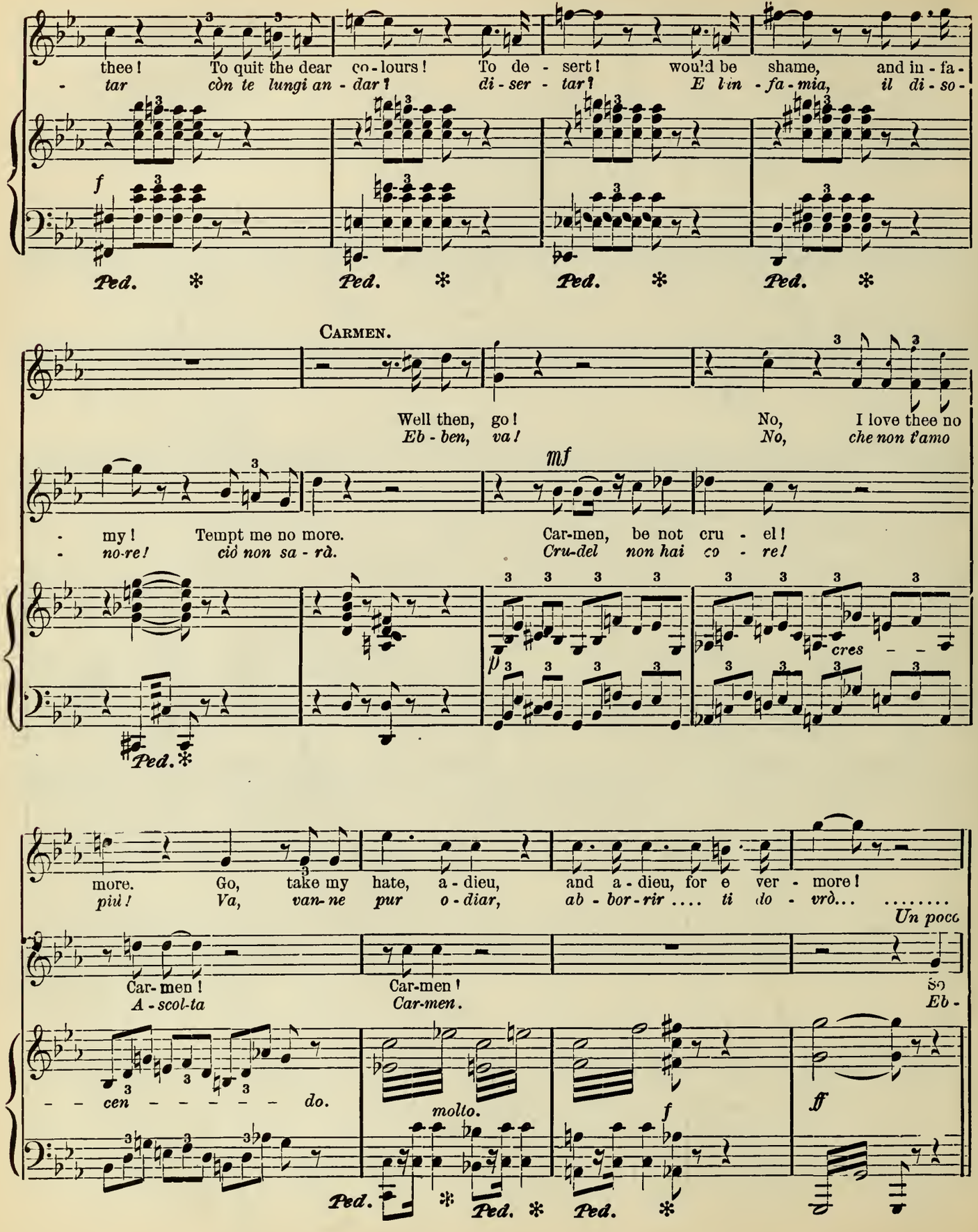

O - ver the hills and thro' the glades,
las-sù, las - sù sul-la mon - ta - - gna
Thou would'st my true com-pan-ion
Las - sù, las - su n'andremmo in-
pp
Car - men!
Car - men!
poco
cres.
senza rigore.
be; I should thy sad-dle share with thee, Soon would we reach the for - est's leaf - y shades. Ah! how happy we
- siem; Il tuo de-strier noi mon - te - rem E tra- ver - sando l'im-men - sa cam-pa - gna Lontan, lontan di
colla voce. pp
a tempo.
pp
then should be.....
qui n'an-drem.....
O - ver the hills and through the glades.....
Las-sù, las - sù sul-la mon - ta - - gna,
Don José. p
Car - men!....
Car - men!....
a tempo.

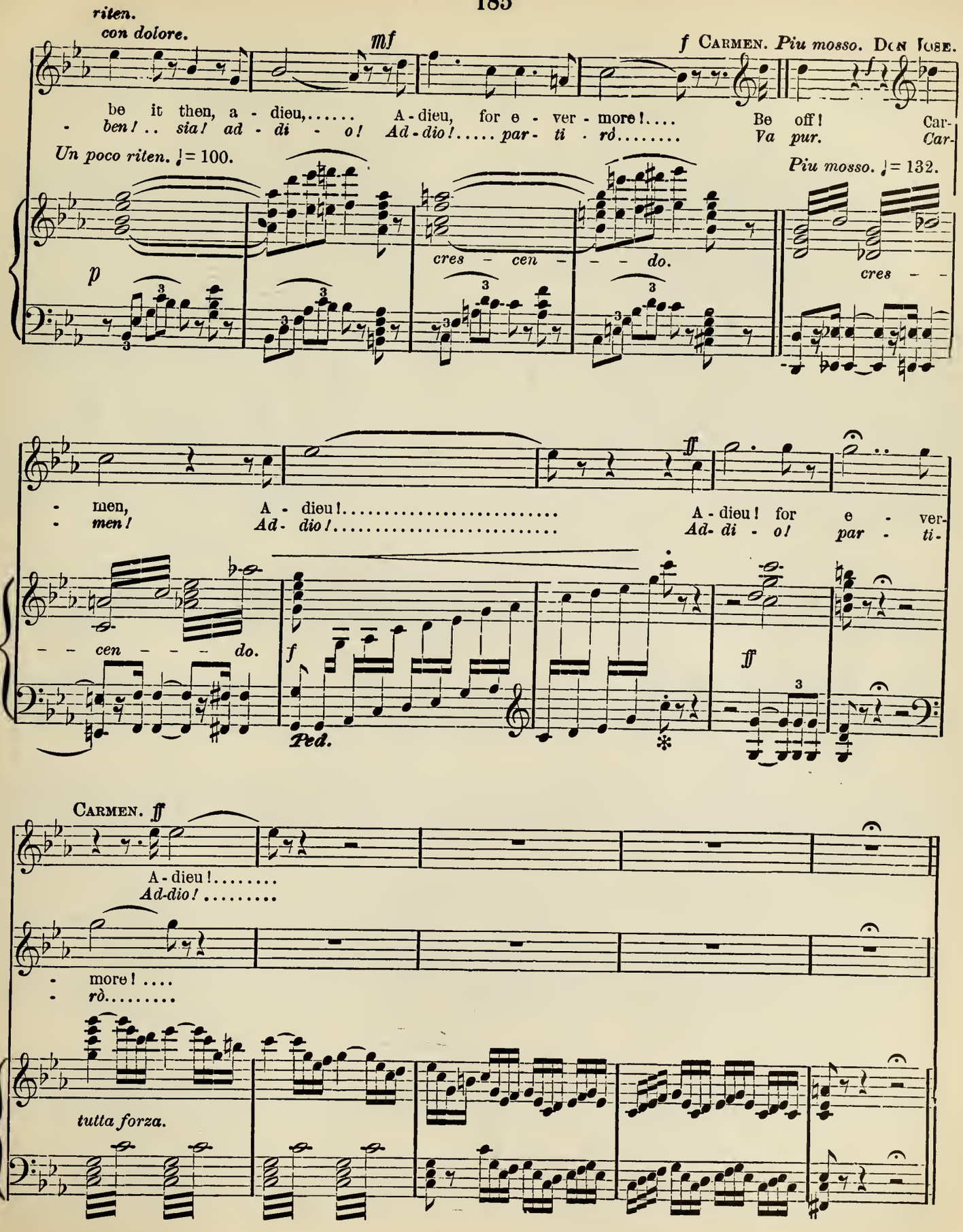

cres.
p senza rigore.
Thou would'st my true compan - ion be, If thou didst feel.... true love for
Las - sú, las - sú n'an-drem-mo in-siem, n'an - drem - mo in - siem... Se a - mas - si
pp
colla voce.
a tempo.
mf
me.....
tu.....
a tempo.
Su - pe - ri - ors there thou'lt not meet, None to com-mand, no of - fi- cers
Un uf - fi - zial piú non a - vresti Nè ca - pi - tan cui for - za
♩= 88.
meno.
p
there to o - bey, And ne - ver is heard the re - treat, Warn-ing the lov - er he from his love must a-way.
è d'ob-be - dir Ne più, no, la trom-ba u - dresti Per dire a un a - ma-tor: or con - vien di par - tir
p
cres - - - cen - - - - do.
molto.
Then the de-light, be - yond all tell-ing, Free-ly to roam, the world our home, gai - ly to pass.. o'er land and
Per tetto il ciel, la vi - ta er-rante, per ma - gion l'or-be in-ter, Leg - ge fia.... la.. vo - lon -
♩= 92.
poco.
cres -
- cen - - -
- do.


sea,... ..... And en - joy, all else ex - cel - ling, Sweet li - ber - ty,....
- tà,..... Ed al - fin la co - sa im-por-tan - te, La li - ber - tà,....
cres.
sweet li - ber - ty!.....
la li - ber - tà!.....
O - ver the hills, and thro' the glades,.....
Las-sù, las-sù sul-la mon - ta - - gna!
Don Jose.
A - las!.....
O ciel!.....
Car - men!
Car - men!
♩= 80.
cres - cen - do.
O - ver the hills, and thro' the glades,.....
Las-sù, las-sù, se amas - si tu. .....
Thou would'st my sole com-pan - ion
Las-sù, las - su, se amas - si
Car - men!
Ahi mé!
poco a poco

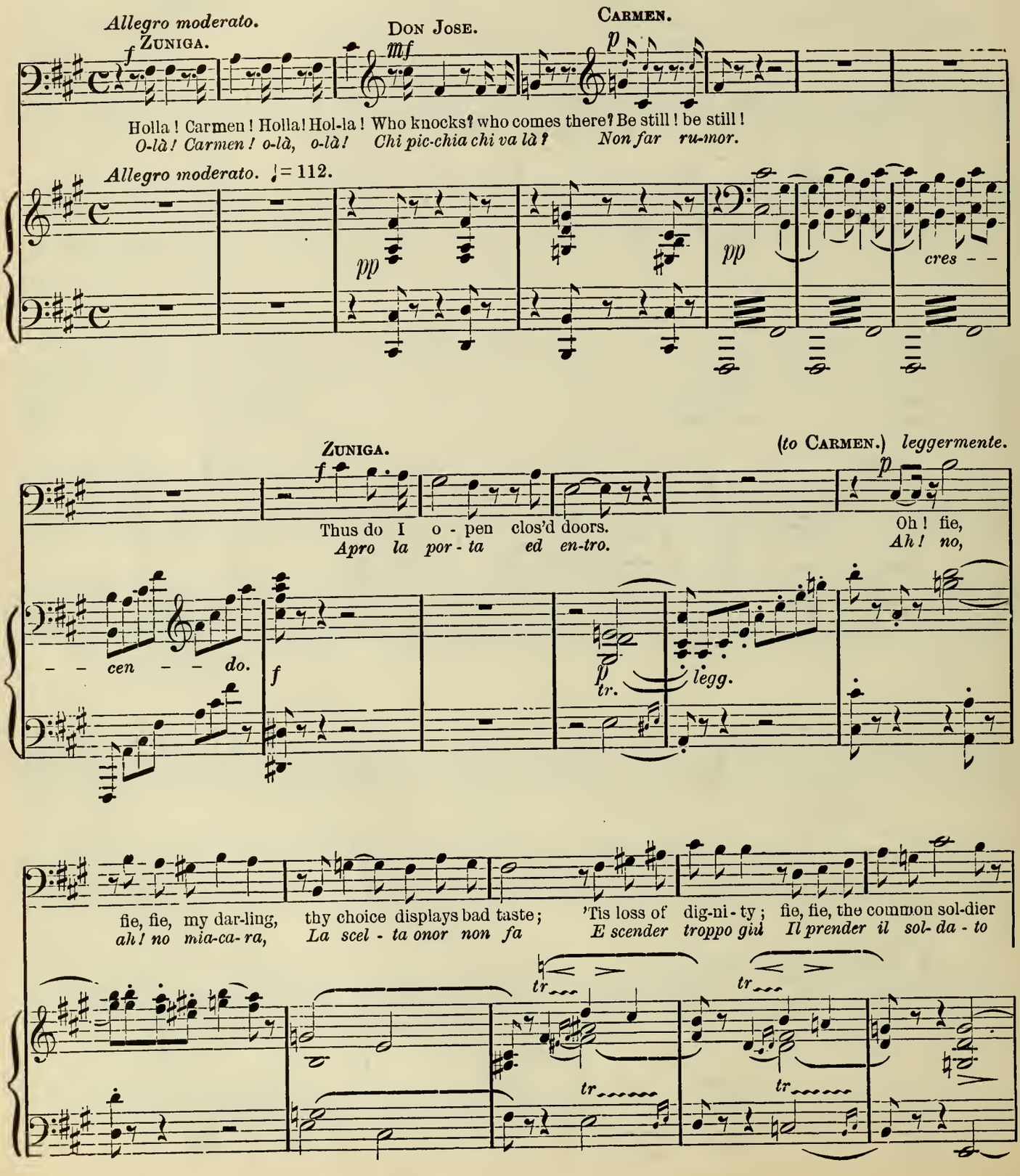

mol - - - - to.
f
be, I should thy sad-dle share with thee, I should thy saddle share with thee. Soon
tu Il tuo de-strier noi mon-te-rem, Il tuo destrier noi mon-te-rem, E
mf
cres.
Ah! Car-men, have pi-ty on me, pray,.... Car - -
Ah! Car-men, àhi-mè! pie-tà, pie-tà!..... che
a . . . poco cres - - - cen - - - do.
p
cres - - -
Ped. * Ped. *
con islancio.
would we reach the for-est's leaf-y glades, and then how hap-py we should be; Yes, we should
tra-ver-san-do l'im-men-sa cam-pa-gna, lon-tan lon-tan n'an-drem. Se a-mas si
- men.....
far!
- - cen - - - - do.
f
f
Ped. * Ped. * Ped. *
be. Is it not so?..... O-ver the hills and through the
tu. Dì, non è ver?..... las-sù, las-sù n'an-drem-mo in
Ah! me, ah! me, Have pi-ty, Car-men,.... on me. Oh! Car-
Ahi-mè! ahi-mè! pie-tà Car-men,.... pie-tà. Ahi che
mf
p
Ped. *

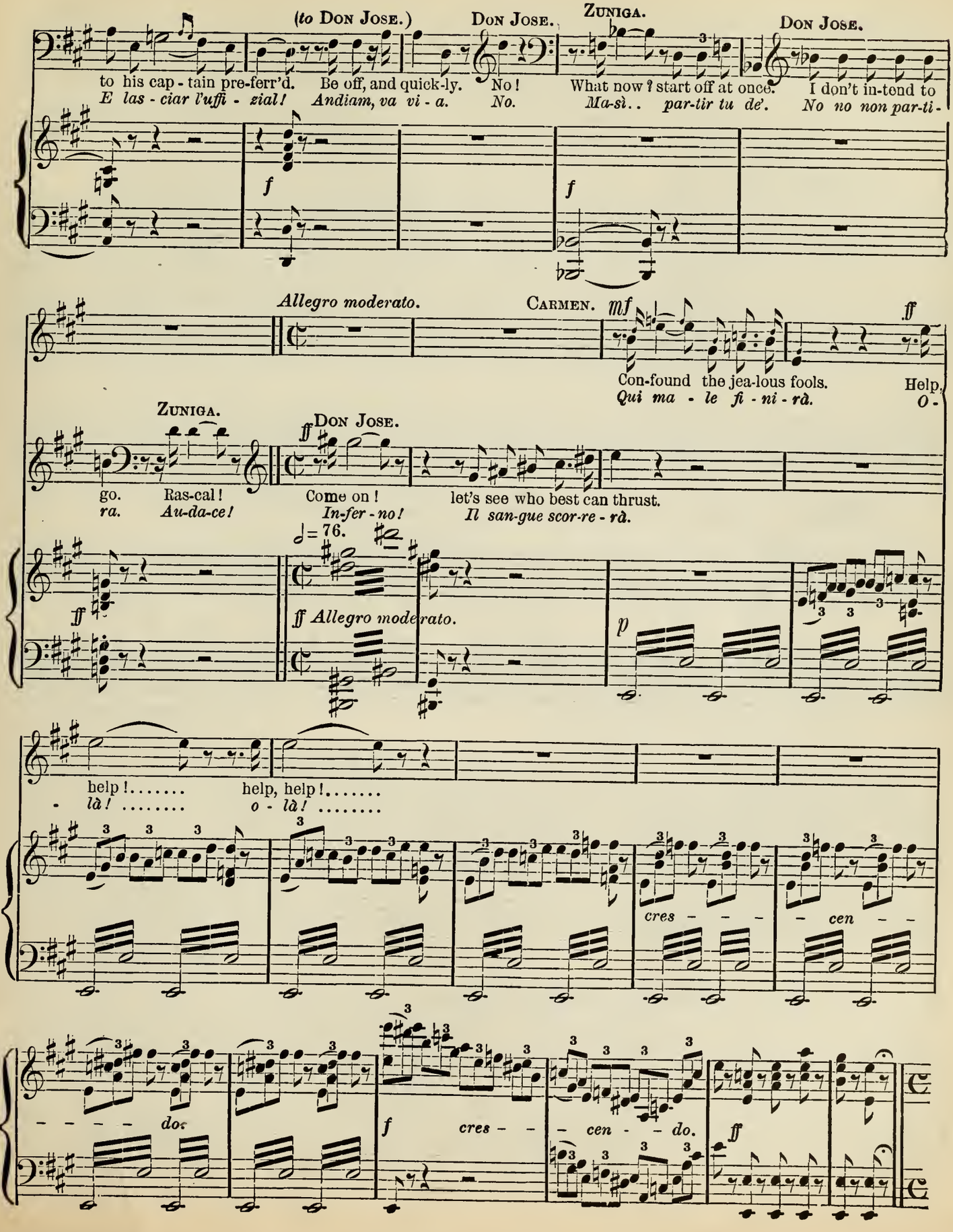

Un poco riten.
glades, I'd ride with thee. Hap-py we then, we then should be, If thou did'st feel true love for
- siem n'an - drem - mo in - siem. Las-sù, las - sù n'andremmo in - siem, Se m'ami ver - resti con
- men,.... Car - - men!
far..... ahi - - me!
Un poco riten. ♩= 69.
pp
sempre pp
1mo. tempo.
pp
me, If thou did'st feel true love.... for me.....
me, Las - sù, las - sù n'an - drò..... con te!.....
pp
Ah! Car - men,.... Car - men .....
Ah! pie - tà..... di me!.....
1mo. tempo.
ppp
Don Jose.
Allegro.
ff
3
No, .. too long I've lis - ten'd to
No, .. più non ti vo - glio a-scol-
Allegro. ♩= 116.
cres.
ff dim. molto.


thee! To quit the dear co-lours! To de-sert! would be shame, and in-fa-
-tar còn te lungi an-dar! di-ser-tar! E l'in-fa-mia, il di-so-
f
Ped. * Ped. * Ped. * Ped. *
CARMEN.
Well then, go! No, I love thee no
Eb-ben, va! No, che non t'amo
mf
-my! Tempt me no more. Car-men, be not cru-el!
-no-re! ciò non sa-rà. Cru-del non hai co-re!
p cres
Ped. *
more. Go, take my hate, a-dieu, and a-dieu, for e ver-more!
più! Va, van-ne pur o-diar, ab-bor-rir .... ti do-vrò... .....
Un poco
Car-men! Car-men! So
A-scol-ta Car-men. Eb-
-cen-do.
molto.
f
ff
Ped. * Ped. * Ped. *


riten.
con dolore.
mf
f CARMEN. Piu mosso. DON JOSE.
be it then, a - dieu,..... A - dieu, for e - ver - more!....
- ben! .. sia! ad - di - o! Ad - dio!..... par - ti . rò.....
Be off! Car-
Va pur. Car-
Un poco riten. ♩= 100.
Piu mosso. ♩= 132.
p
cres - cen - - - do.
cres - -
- men,
- men!
A - dieu!.....
Ad - dio!.....
A - dieu! for e - ver-
Ad - di - o! par - ti-
- - cen - - - do.
f
Ped.
ff
CARMEN. ff
A - dieu!.....
Ad-dio!.....
- more!....
- rò.....
tutta forza.

No. 18. FINALE.


Allegro moderato.
ZUNIGA.
DON JOSE.
CARMEN.
Holla ! Carmen ! Holla! Hol-la ! Who knocks? who comes there? Be still ! be still !
O-là ! Carmen ! o-là, o-là ! Chi pic-chia chi va là ? Non far ru-mor.
Allegro moderato. ♩= 112.
cres
ZUNIGA.
(to CARMEN.) leggermente.
Thus do I o - pen clos'd doors.
Apro la por - ta ed en-tro.
Oh ! fie,
Ah ! no,
cen do.
legg.
fie, fie, my dar-ling, thy choice displays bad taste; 'Tis loss of dig-ni - ty ; fie, fie, the common sol-dier
ah ! no mia-ca-ra, La scel - ta onor non fa E scender troppo giù Il prender il sol- da - to


(to Don Jose.)
Don Jose.
Zuniga.
Don Jose.
to his cap - tain pre-ferr'd. Be off, and quick-ly. No! What now? start off at once. I don't in-tend to
E las - ciar l'uffi - zial! Andiam, va vi - a. No. Ma-sì.. par-tir tu de'. No no non par-ti -
f
f
Allegro moderato.
Carmen.
mf
ff
Con-found the jea-lous fools. Help,
Qui ma - le fi - ni - rà. O -
Zuniga.
Don Jose.
ff
go. Ras-cal! Come on! let's see who best can thrust.
ra. Au-da-ce! In-fer - no! Il san-gue scor-re - rà.
♩= 76.
ff
ff Allegro moderato.
p
help!..... help, help!.....
- là! ..... o - là! .....
cres - - - - cen - -
- - - - do.
f cres - - - cen - - do.
ff

Allegretto quasi andantino.

p

My dear Se - nor, sweet of - fi - cer, I fear that love and jea-lou-sy this time will
Bel ca - pi - tan, bel ca - pi - tan, l'amor un brut - to gio - co - vi fa; schi

Allegretto quasi andantino.
♩= 92.

ff

poco rit.

cost you dear. You hap-pen to ar - rive at an un - luck-y hour, at an un-luck-y hour, and we must keep you
varlo è van; mal feste a ve - nir quà mal feste a ve-nir quà, Dav-ver! co stret - ti noi siam s'ai nostri af-

colla voce. . . .

Il Remendado.

a tempo. mf

cap-tive, till we know our friends are all quite safe, and out of your pow'r. My dear Se - nor, My dear Se-
- fari an-dar vogliam Di tratte - nervi almen dur an-te un'o - ra. Bel ca - pi - tan! Bel ca - pi -

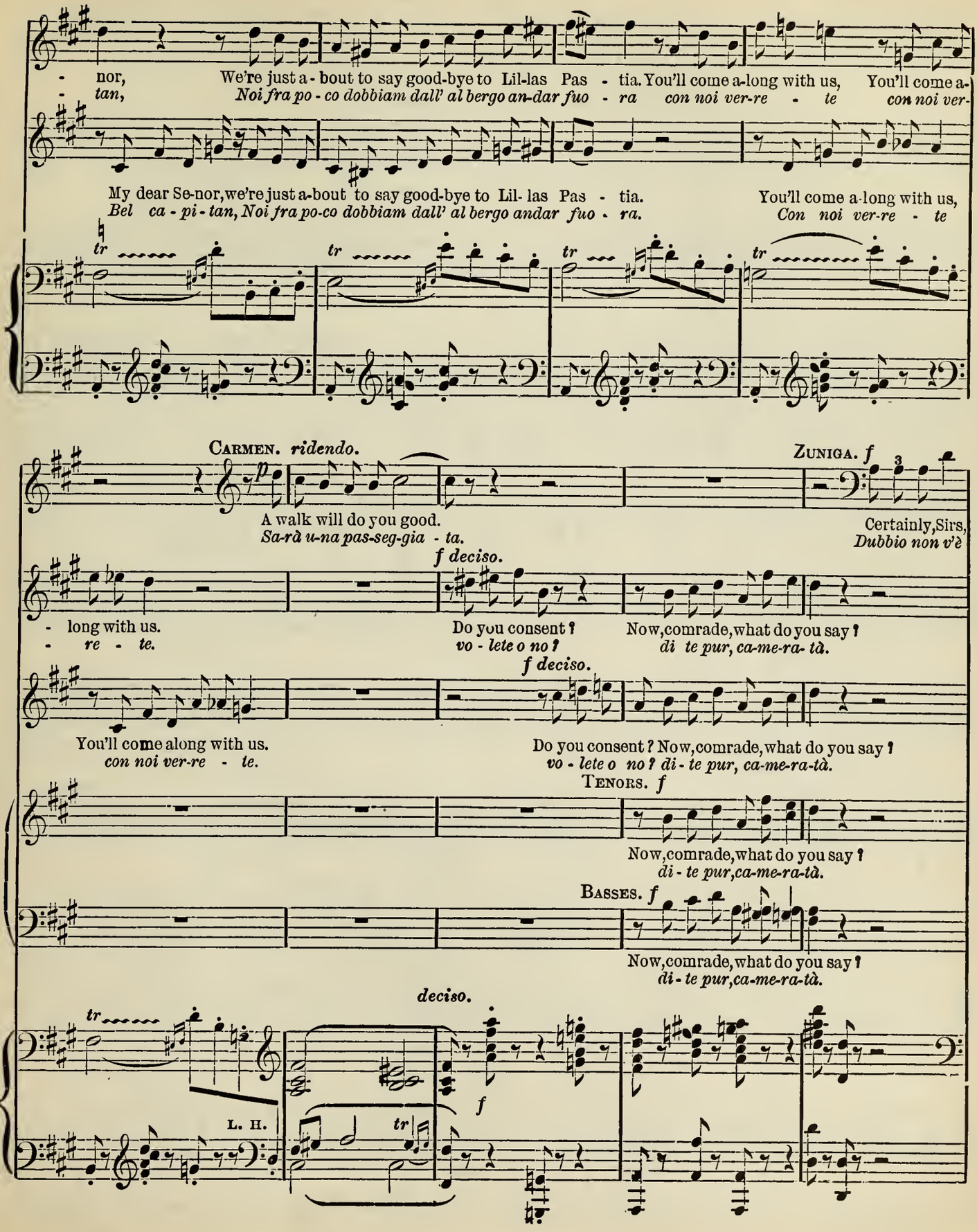
Il Dancairo.

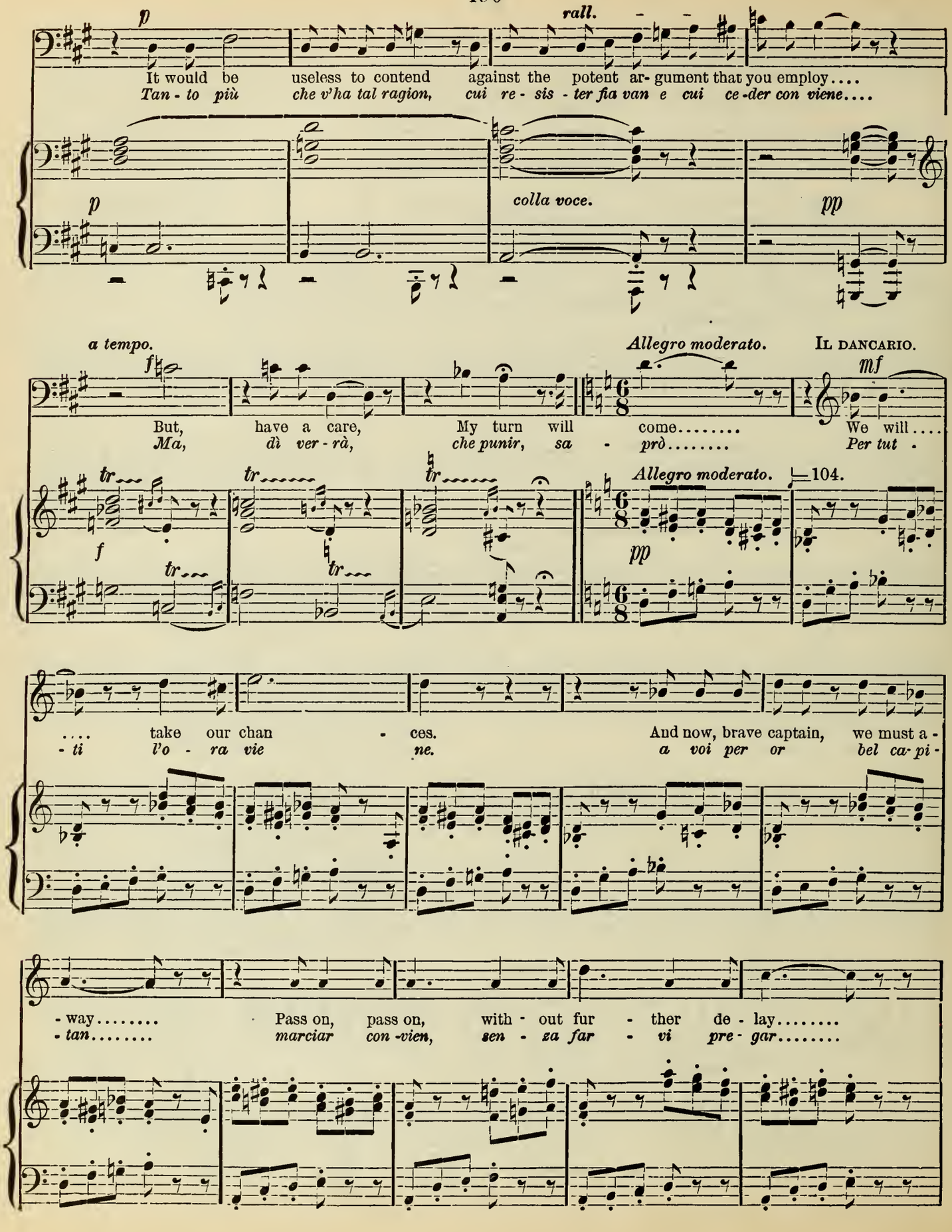
mf

My dear Se-nor,
Ca - ro Si-gnor!

tr *tr*

mf *dim.* *pp* *mf a tempo.* ♩= 100. *p*


- nor, We're just a - bout to say good-bye to Lil-las Pas - tia. You'll come a-long with us, You'll come a-
- tan, Noi fra po - co dobbiam dall' al bergo an-dar fuo - ra con noi ver-re - te con noi ver-
My dear Se-nor, we're just a-bout to say good-bye to Lil- las Pas - tia.
Bel ca - pi - tan, Noi fra po-co dobbiam dall' al bergo andar fuo - ra.
You'll come a-long with us,
Con noi ver-re - te
tr
tr
tr
tr
CARMEN. ridendo.
p
A walk will do you good.
Sa-rà u-na pas-seg-gia - ta.
ZUNIGA. f
3
Certainly, Sirs,
Dubbio non v'è
f deciso.
- long with us.
- re - te.
Do you consent?
vo - lete o no?
Now, comrade, what do you say?
di te pur, ca-me-ra- tà.
f deciso.
You'll come along with us.
con noi ver-re - te.
Do you consent? Now, comrade, what do you say?
vo - lete o no? di - te pur, ca-me-ra-tà.
TENORS. f
Now, comrade, what do you say?
di - te pur, ca-me-ra-tà.
BASSES. f
Now, comrade, what do you say?
di - te pur, ca-me-ra-tà.
deciso.
tr
L. H.
tr
f


p
rall.
It would be useless to contend against the potent ar- gument that you employ....
Tan - to più che v'ha tal ragion, cui re - sis - ter fia van e cui ce -der con viene....
p
colla voce.
pp
a tempo.
f
Allegro moderato.
Il dancario.
mf
But, have a care, My turn will come.....
Ma, dì ver - rà, che punir, sa - prò.....
We will....
Per tut -
tr
f
Allegro moderato.
104.
pp
.... take our chan - ces.
- ti l'o - ra vie - ne.
And now, brave captain, we must a -
a voi per or bel ca- pi -
- way.....
- tan.....
Pass on, pass on, with - out fur - ther de - lay.....
marciar con -vien, sen - za far - vi pre - gar.....

f Il Remendado.
Pass on, pass on, with - out fur - ther de - lay.....
marciar con -vien, sen - za far - vi pre - gar.....
Tenors. f
Pass on, pass on, with - out fur - ther de - lay.....
marciar con -vien, sen - za far - vi pre - gar.....
Basses. f
pp
Ped.
(Carmen to Don Jose.)
Don Jose. mf
With us art now rea -dy to fly?.....
E tu con noi non vuoi ve - nir?.....
Naught else re - mains.
Co - me dir no!
meno.
p
cres - - cen - -do.
Ped.
Ped.
Carmen.
p legg.
f
Ah!..... ..... a flat - ter -ing re - ply;..... We.... for -
Ah!.... ... . ben altro è il tuo de - sir..... Ma.... che im-
f
dim.
molto.
p

mf
- give thee, Soon, soon wilt thou be ..... hap - py and free.
-por - ta, va, lieto il mio cor..... sa - ra tut - tor.
p
p
cres - - - - - cen -
Then the delight, Beyond all tell -ing, Free-ly to roam, the world our home, Gai-ly to pass,....
vedrai co - s'è, la vi - ta errante, per ma - gion, l'orbe in - ter, per tuo re....
cres - - - cen
do.
ff
o'er.... land and sea,..... And en - joy, all else ex -
la - vo - lon - ta,..... ed al fin, la co - sa im - por -
- do.
p cres.
f
- cell - ing, Sweet lib - er - ty..... sweet lib - - er -
- tan - te, La li - ber - ta,..... La li - - ber -
ff

FRASQUITA, MERCEDES. (*to* Don Jose.)

- ty! A - way to the mountains, a - way, Share in our life, careless and gay,.... Yes,
- tà! *Ci se-gui nell' ampia campagna, Con noi ten vien' sul - la mon - ta - gna, Sì*

IL REMENDADO. IL DANCAIRO. (*to* Don Jose.)

Share in our life, careless and gay, care-less and gay, E-ve - ry care,
Ci se-gui là, nel - la campagna, Con noi ten vien' sulla montagna,

1st SOPRANOS. (*to* Don Jose.)

A way to the mountains, a - way, Sbare in our life, careless and gay,.... Yes,
Ci se-gui nell' ampia campagna, Con noi ten vien' sul - la mon - ta - gna, Sì

2d SOPRANOS. (*to* Don Jose.)

TENORS. (*to* Don Jose.)

f

Share in our life, careless and gay, care-less and gay, E-ve - ry care,
Ci se-gui là, nel - la campagna, Con noi ten vien' sulla montagna,

BASSES. (*to* Don Jose.)

sempre.

p

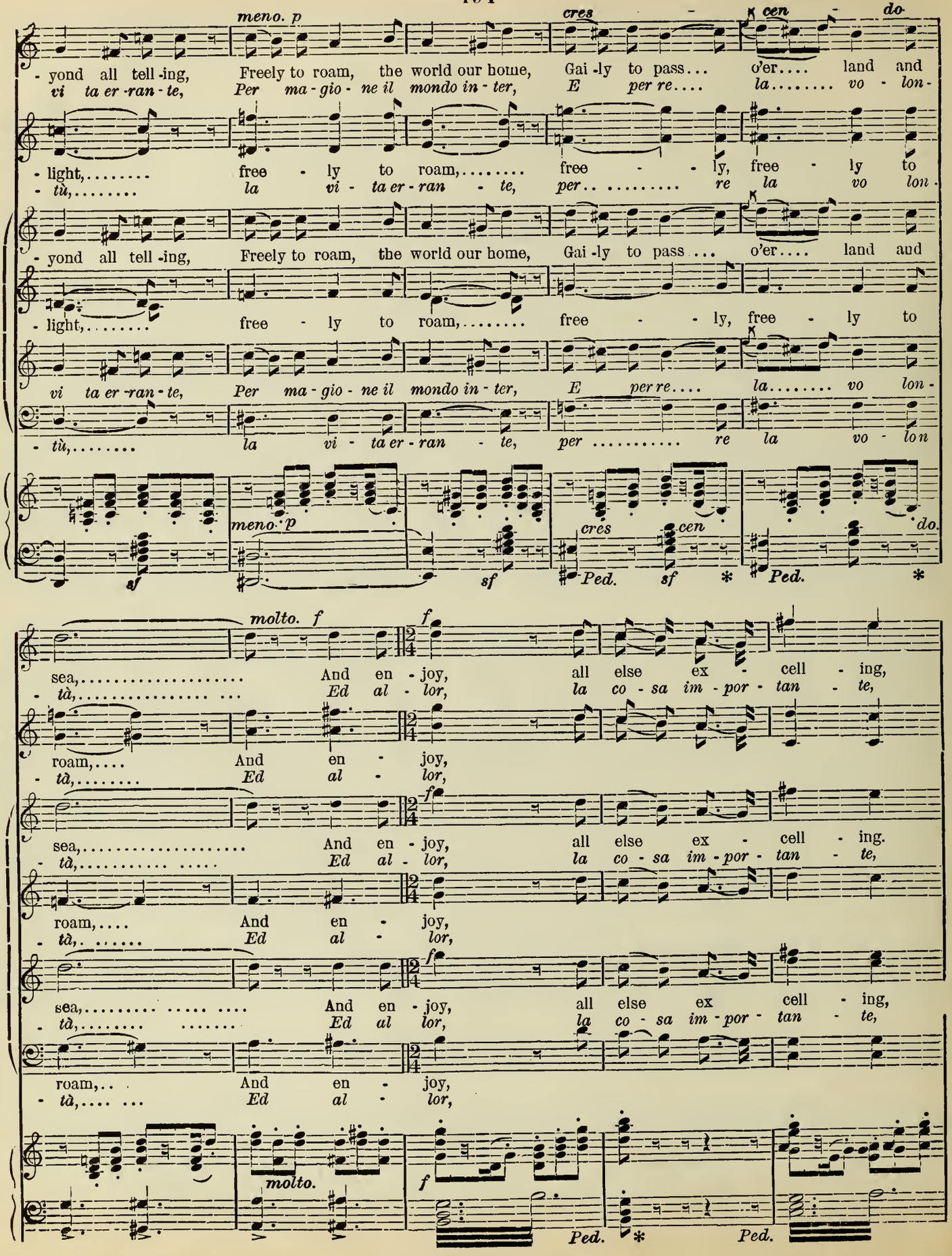
join us in e - ve - ry care, E - ve - ry care, ceases out there, out there, Then the delight, be-
vien' e lieto il tuo cor Sa - rà tut - tor, Se ve - drai las -sù, Quant' ha vir-tú la

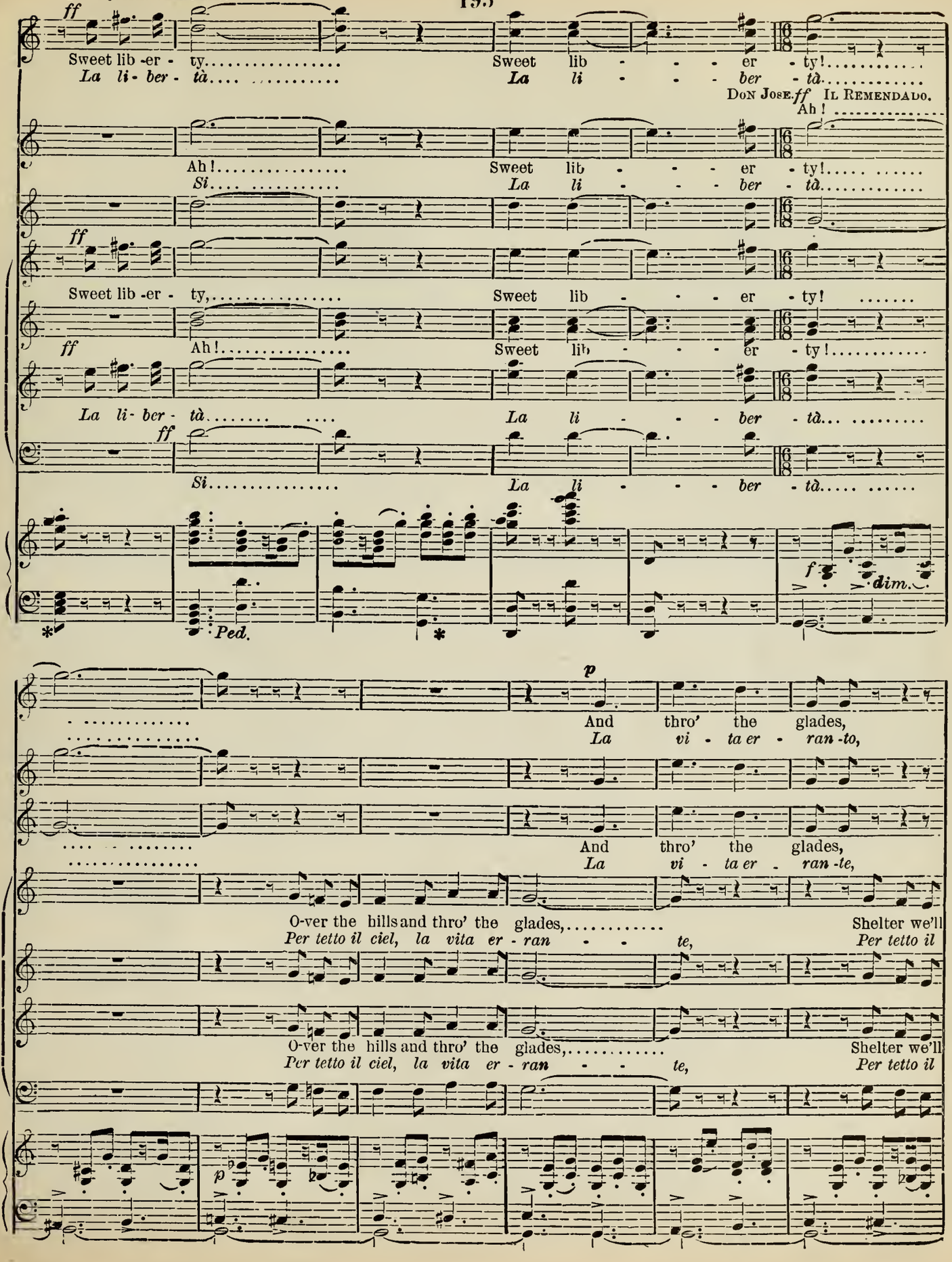
ceases out there, E - ve - ry care, ceases out there, ceases out there, O the de-
Con noi ten vien' con noi ten vien' Vedrai las su. vedrai las -su Quan to ha vir-

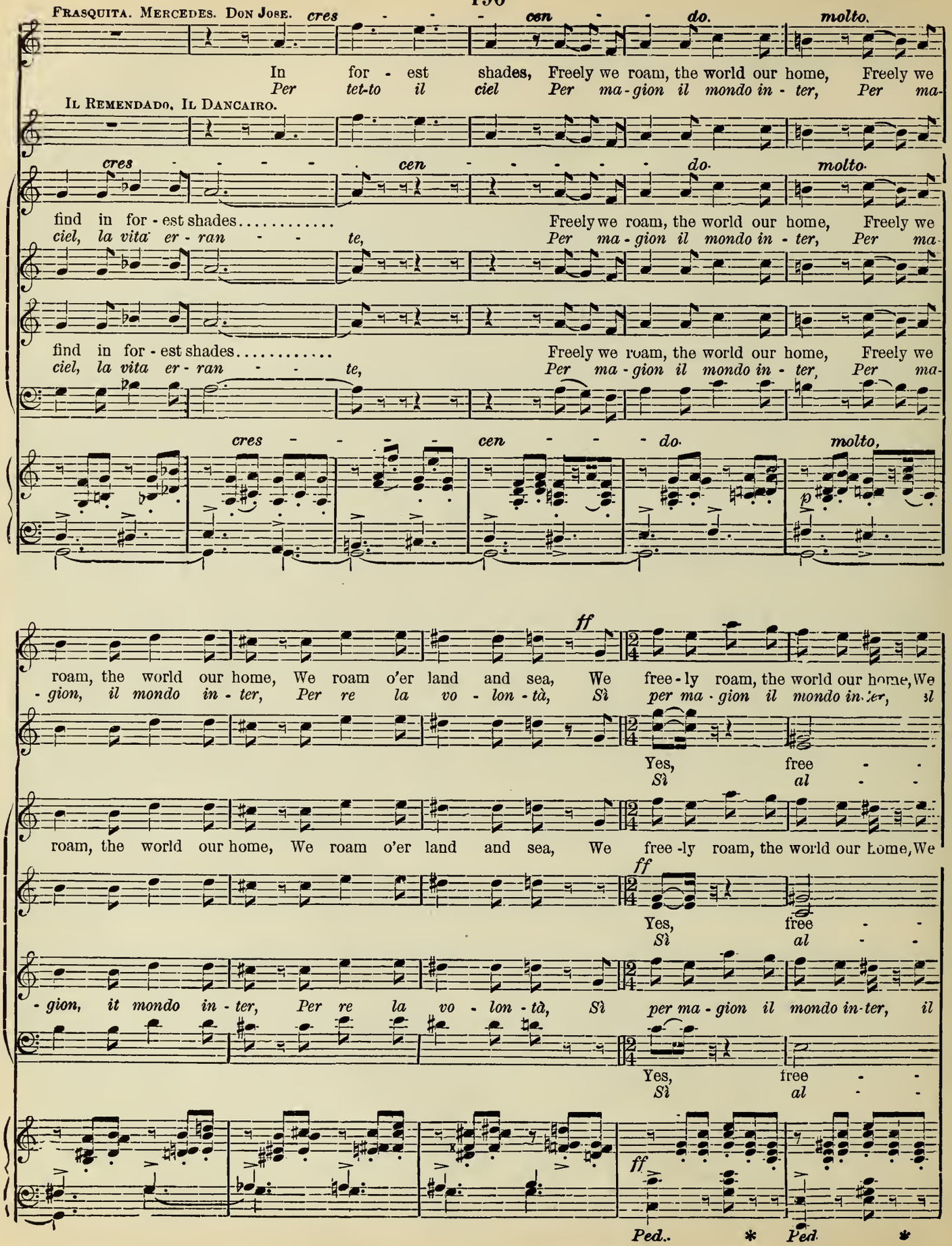
join us in e - ve - ry care, E - ve - ry care, ceases out there, out there, Then the delight, be -
vien' e lieto il tuo cor Sa - rà tut - tor, Se ve - drai las -su, Quant' ha vir-tu la

ceases out there, E - ve - ry care, ceases out there, ceases out there, O the de -
Con noi ten vien' con noi ten vien' Vedrai las - sù, vedrai las -sù Quan to ha vir-

p.


meno. p
cres - cen - do
- yond all tell -ing, Freely to roam, the world our home, Gai -ly to pass... o'er.... land and
vi ta er -ran - te, Per ma - gio - ne il mondo in - ter, E per re.... la..... vo - lon -
- light,..... free - ly to roam,..... free - - ly, free - ly to
- tà,..... la vi - ta er - ran - te, per..... re la vo lon -
- yond all tell -ing, Freely to roam, the world our home, Gai -ly to pass ... o'er.... land and
- light,..... free - ly to roam,..... free - - ly, free - ly to
vi ta er -ran - te, Per ma - gio - ne il mondo in - ter, E per re.... la..... vo lon -
- tà,..... la vi - ta er - ran - te, per..... re la vo - lon
meno. p
cres cen do.
sf sf Ped. sf * Ped. *
molto. f
f
sea,..... And en - joy, all else ex - cell - ing,
- tà,..... Ed al - lor, la co - sa im - por - tan - te,
roam,.... And en - joy,
- tà,..... Ed al - lor,
sea,..... And en - joy, all else ex - cell - ing.
- tà,..... Ed al - lor, la co - sa im - por - tan - te,
roam,.... And en - joy,
- tà,..... Ed al - lor,
sea,..... And en - joy, all else ex cell - ing,
- tà,..... Ed al lor, la co - sa im - por - tan - te,
roam,.. And en - joy,
- tà,..... Ed al - lor,
molto.
f
Ped. * Ped.


ff
Sweet lib -er - ty.....
La li - ber - tà.....
Sweet lib - - - er - ty!.....
La li - - - ber - tà.....
DON JOSE. ff IL REMENDADO.
Ah! .....
Ah!.....
Si.....
Sweet lib - - - er - ty!.....
La li - - - ber - tà.....
Sweet lib -er - ty,.....
Sweet lib - - - er - ty! .....
Ah!.....
Sweet lib - - - er - ty!.....
La li - ber - tà.....
La li - - - ber - tà.....
Si.....
La li - - - ber - tà.....
f dim.
Ped.
p
And thro' the glades,
La vi - ta er - ran - to,
And thro' the glades,
La vi - ta er - ran - te,
O-ver the hills and thro' the glades,.....
Per tetto il ciel, la vita er - ran - - te,
Shelter we'll
Per tetto il
O-ver the hills and thro' the glades,.....
Per tetto il ciel, la vita er - ran - - te,
Shelter we'll
Per tetto il
p


Frasquita. Mercedes. Don Jose.
cres - - - - cen - - - do. molto.
In for - est shades, Freely we roam, the world our home, Freely we
Per tet-to il ciel Per ma - gion il mondo in - ter, Per ma-
Il Remendado, Il Dancairo.
cres - - - - - cen - - - - - do. molto.
find in for - est shades..... Freely we roam, the world our home, Freely we
ciel, la vita er - ran - - te, Per ma - gion il mondo in - ter, Per ma-
find in for - est shades..... Freely we roam, the world our home, Freely we
ciel, la vita er - ran - - te, Per ma - gion il mondo in - ter, Per ma-
cres - - - - cen - - - do. molto,
ff
roam, the world our home, We roam o'er land and sea, We free - ly roam, the world our home, We
- gion, il mondo in - ter, Per re la vo - lon - tà, Sì per ma - gion il mondo in - ter, il
Yes, free - -
Sì al - -
roam, the world our home, We roam o'er land and sea, We free - ly roam, the world our home, We
ff
Yes, free - -
Sì al - -
- gion, it mondo in - ter, Per re la vo - lon - tà, Sì per ma - gion il mondo in - ter, il
Yes, free - -
Sì al - -
ff
Ped. * Ped. *

free - ly roam, we free - ly, free - ly roam, And we en - joy all else ex - cel - ling, Sweet
mondo in - ter Per re la vo - lon - tà, Ed al - fin la cosa im - por - tan - te, La

- ly.... we roam, And we en - joy all else ex - cel - ling; Sweet
- *fin*.... *al* - *fin, sì al - fin la cosa im - por - tan - te, La*

free - ly roam, we free - ly, free - ly roam, And we en - joy all else ex - cel - ling, Sweet

- ly... we roam, And we en - joy all else ex - cel - ing, Sweet
- *fin*.... *al* - - *fin, sì al - fin la cosa im - por - tan - te, La*

mondo in - ter Per re la vo - lon - ta, Ed al - fin la cosa im - por - tan - te, La

- ly.... we roam, Ah!.... sweet
- *fin*.... *al* - - *fin,* *Sì*.... *la*

Ped. * *Ped.* * *Ped.* * *Ped.* *

fff
lib - er - ty!..... Sweet lib - er - ty!.....

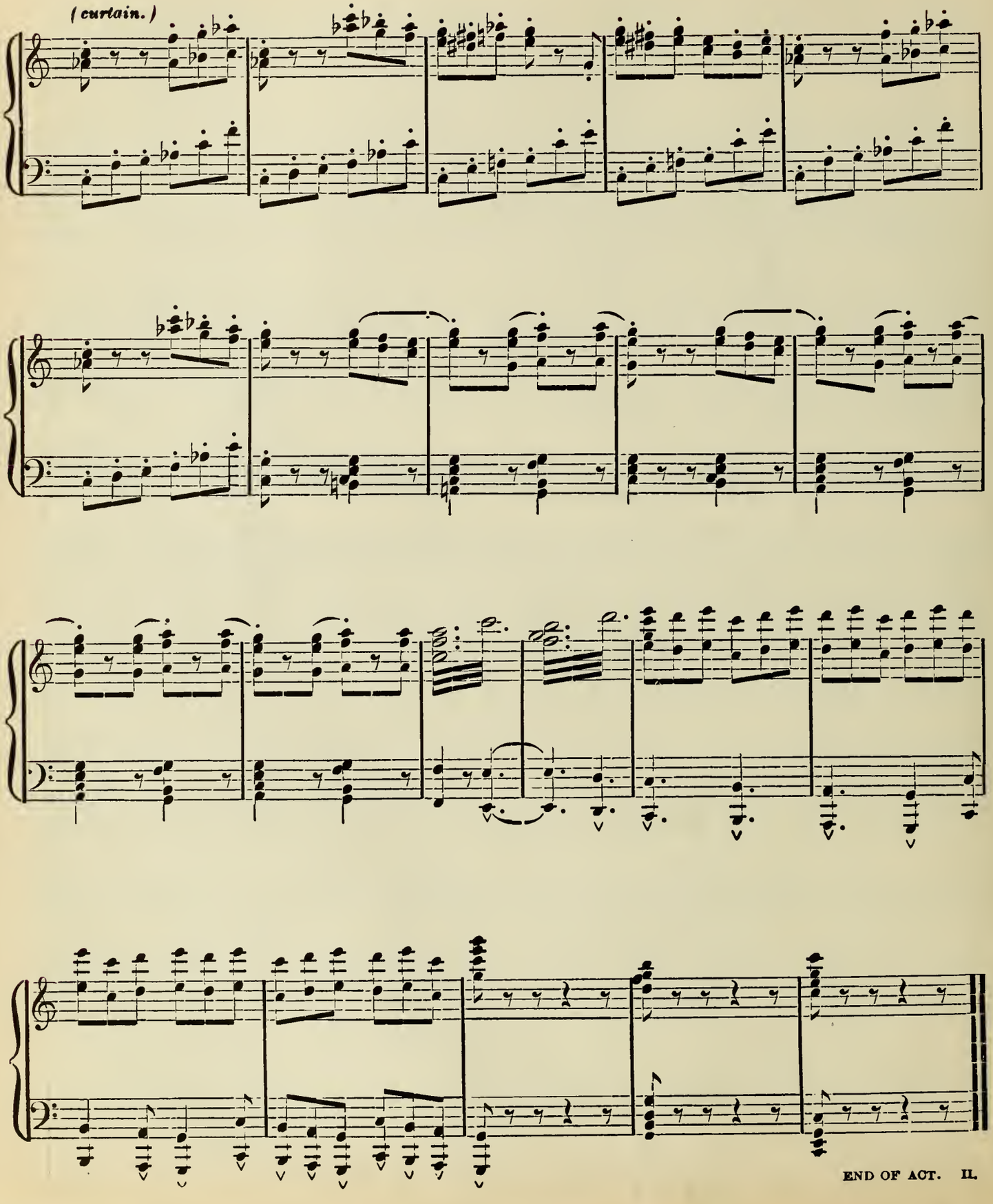
li - ber - tà!..... la li - ber - tà!.....

lib - er - ty!..... Sweet lib - er - ty!.....

li - ber - tà!..... la li - ber - tà!.....

fff *tuttaforza.*

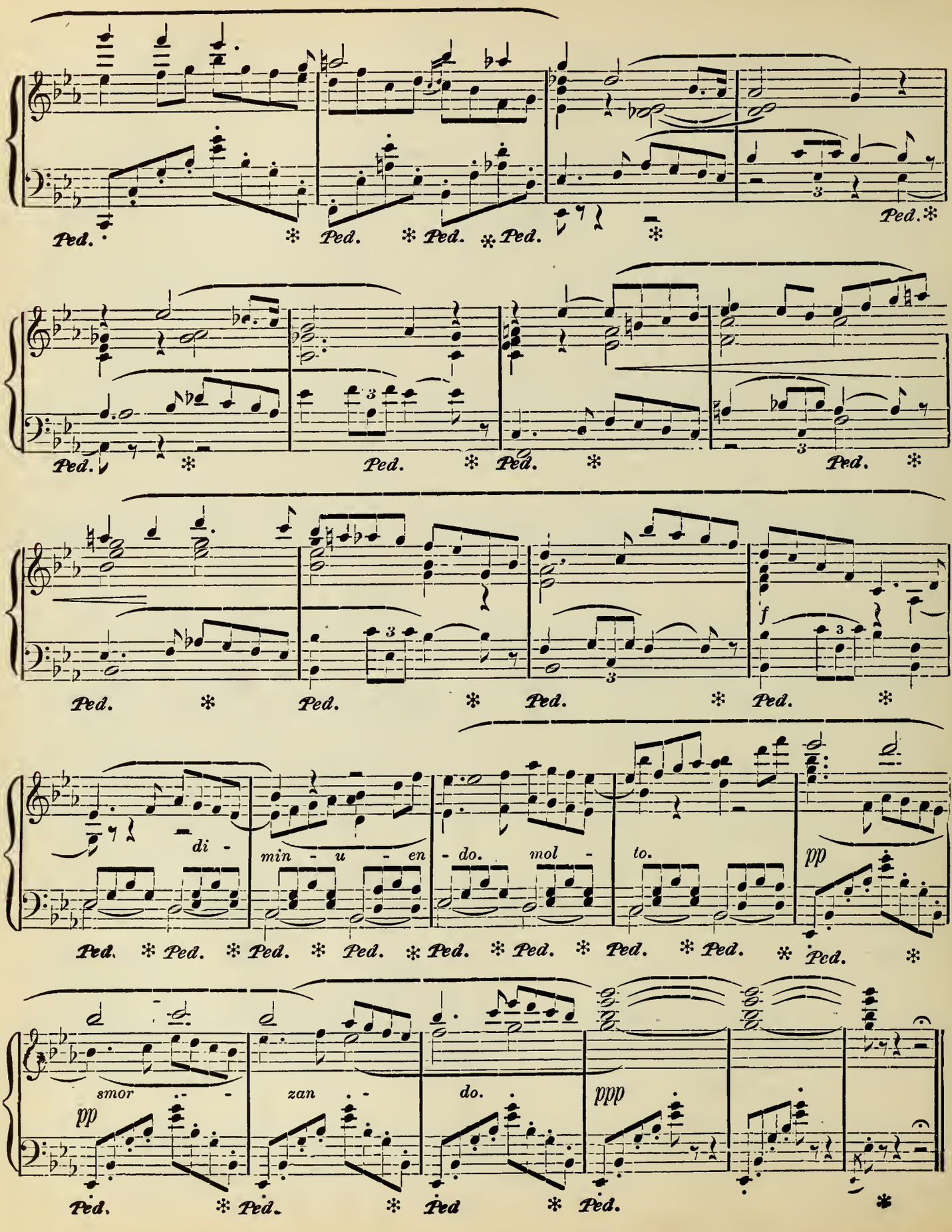
Ped. * *Ped.* * *Ped.* *



END OF ACT. II.

INTERMEZZO.

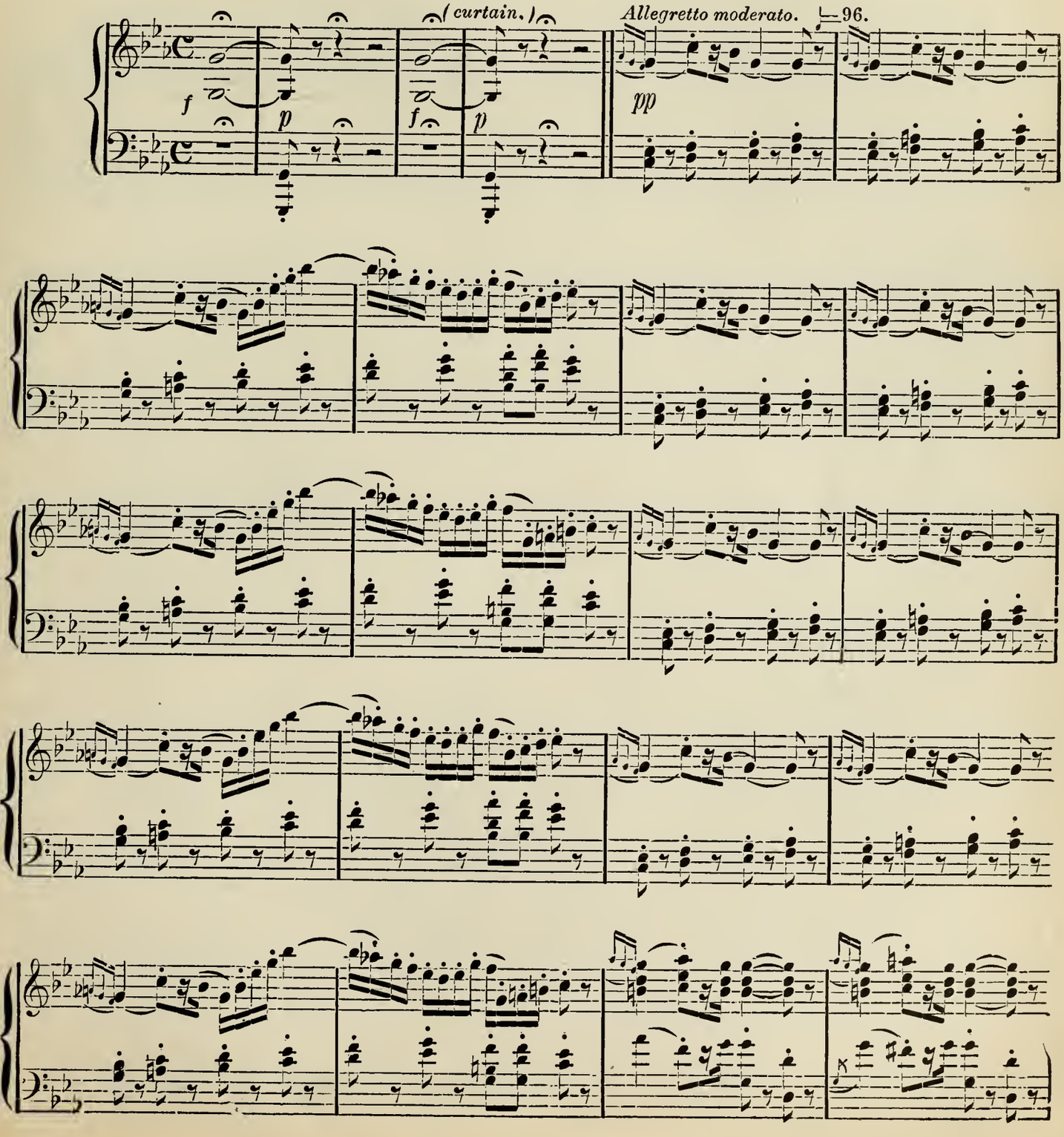
Andantino quasi allegretto. ♩=88.
pp
Ped.
* Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
* Ped.
* Ped.
* Ped.
* Ped.
3
3
3
3
3
3

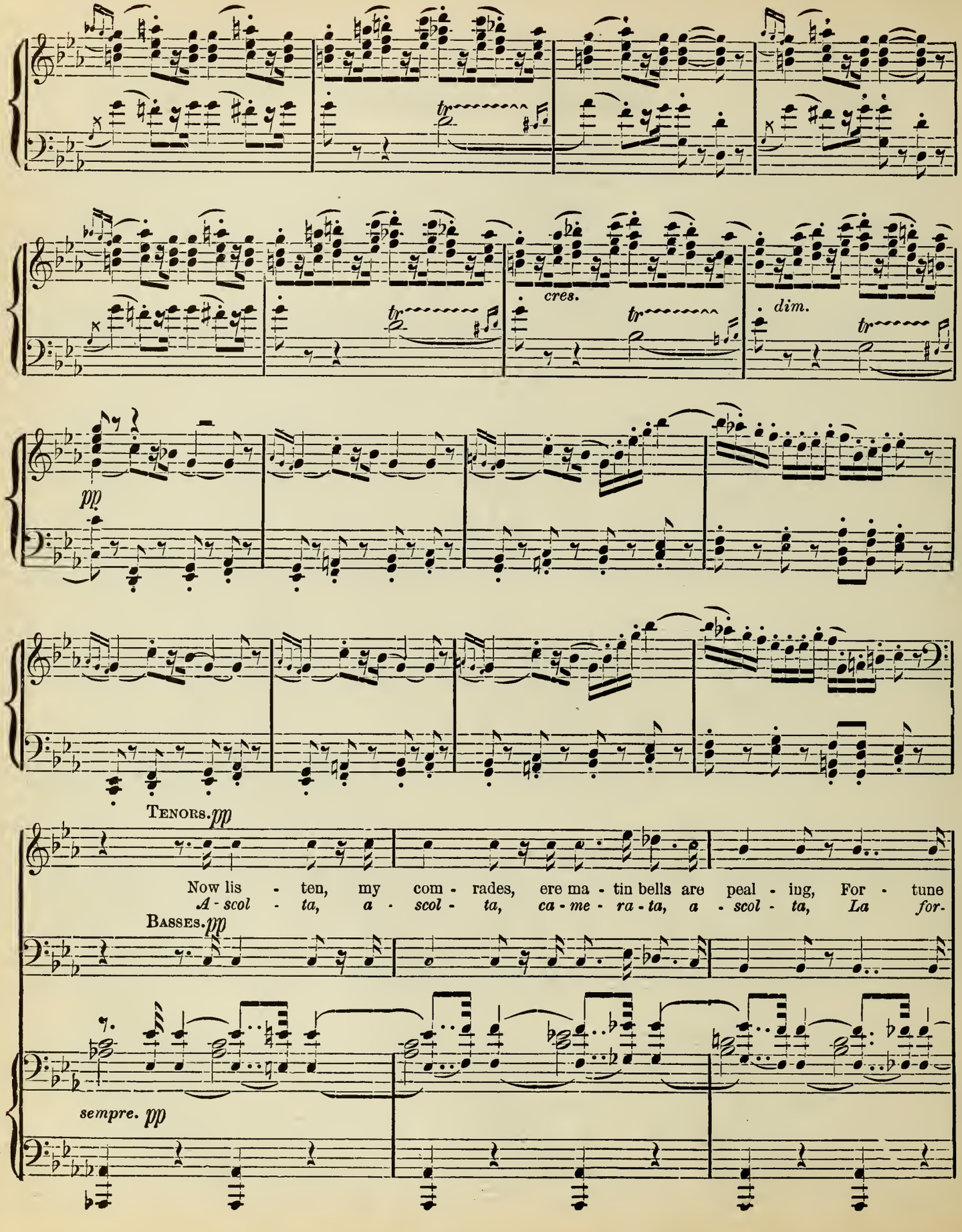

Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
di - min - u - en - do. mol - to.
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
smor - zan - do.
pp
ppp
Ped. * Ped. * Ped * Ped. *

ACT III.

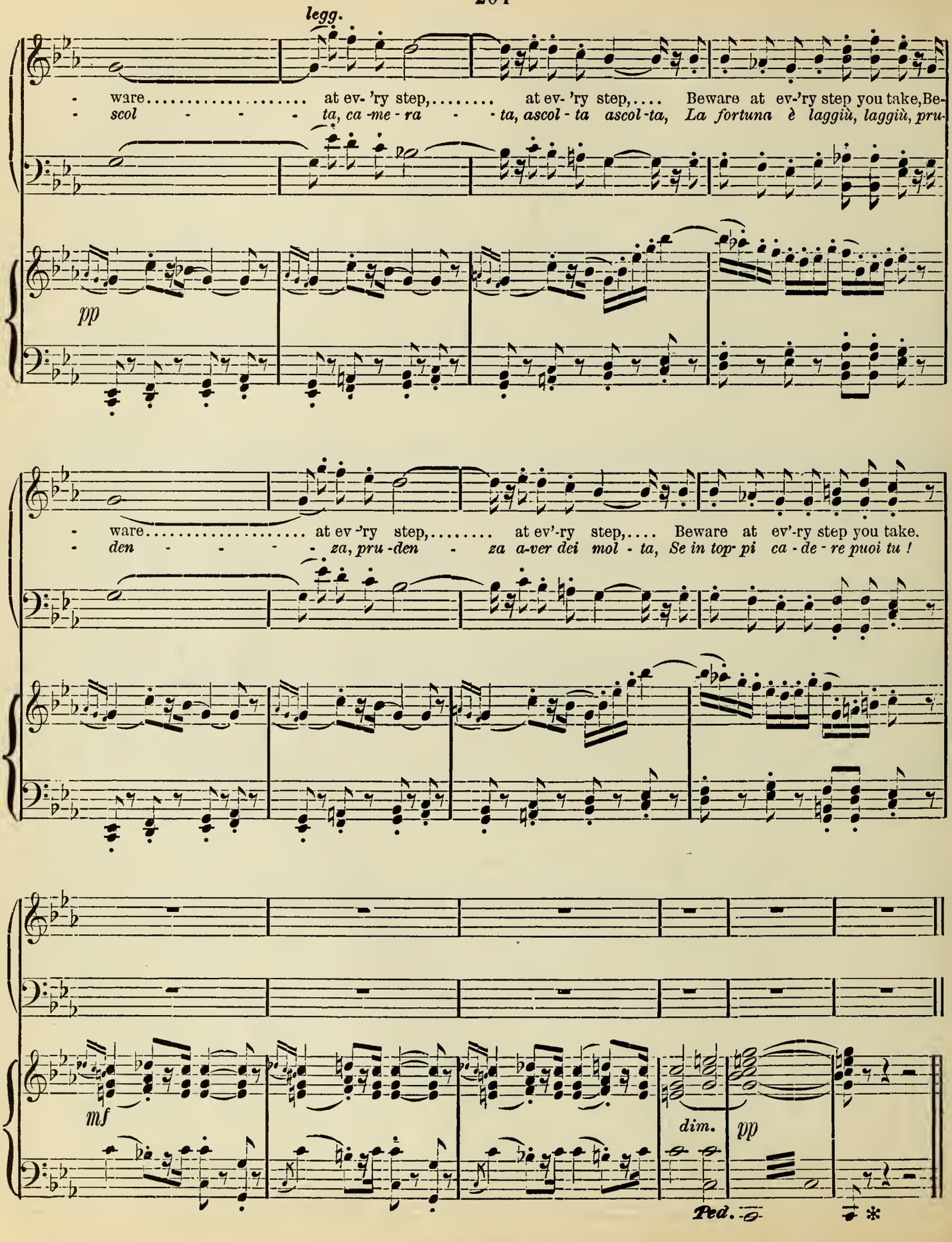
No. 19. TERZETTO AND CHORUS.

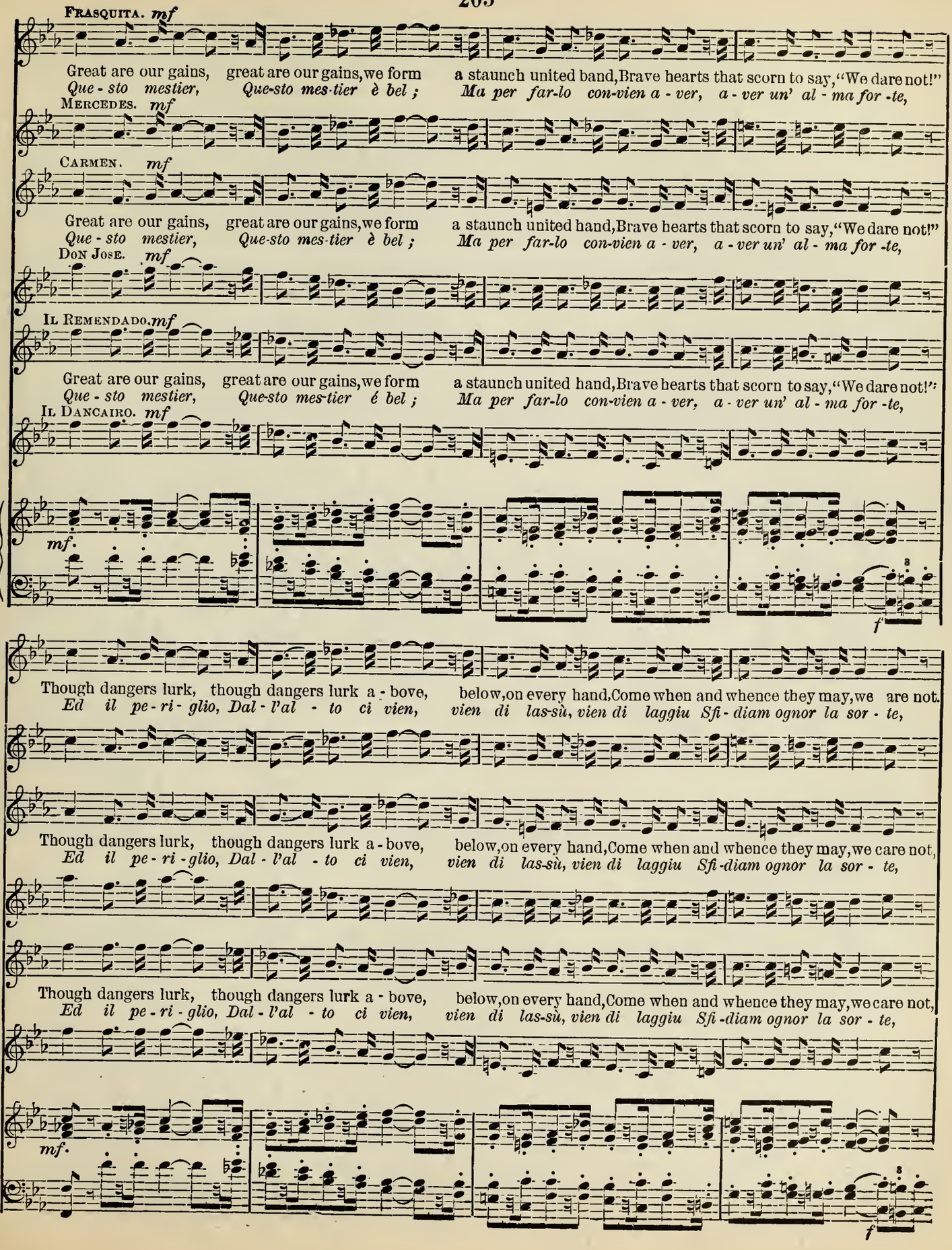
SCENE.—*A rocky retreat in the mountains. Smugglers aud Gipsies arrive, bearing packages, and accompanied by* CARMEN, JOSE, DANCAIRO, REMENDADO, FRASQUITA, *and* MERCEDES.

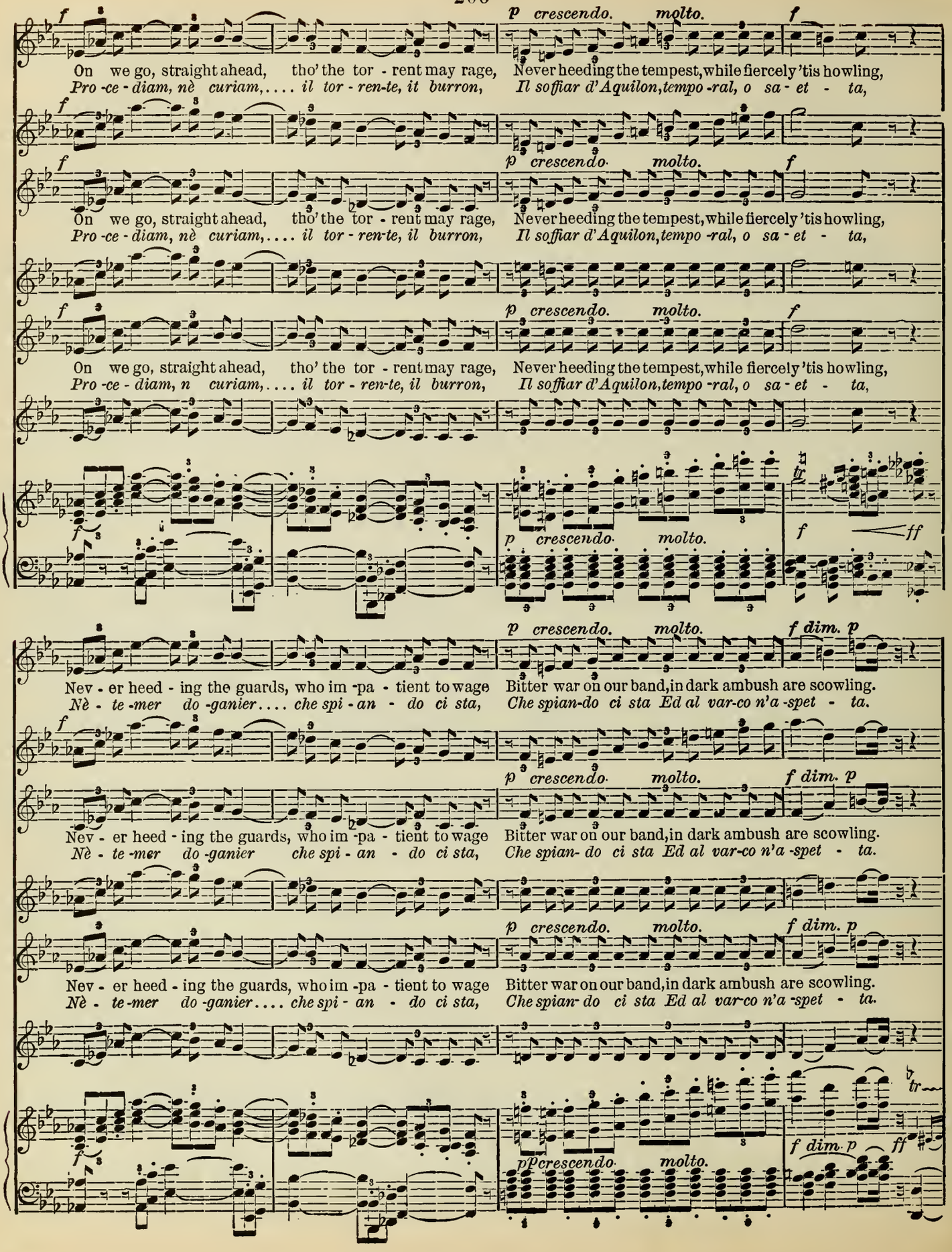


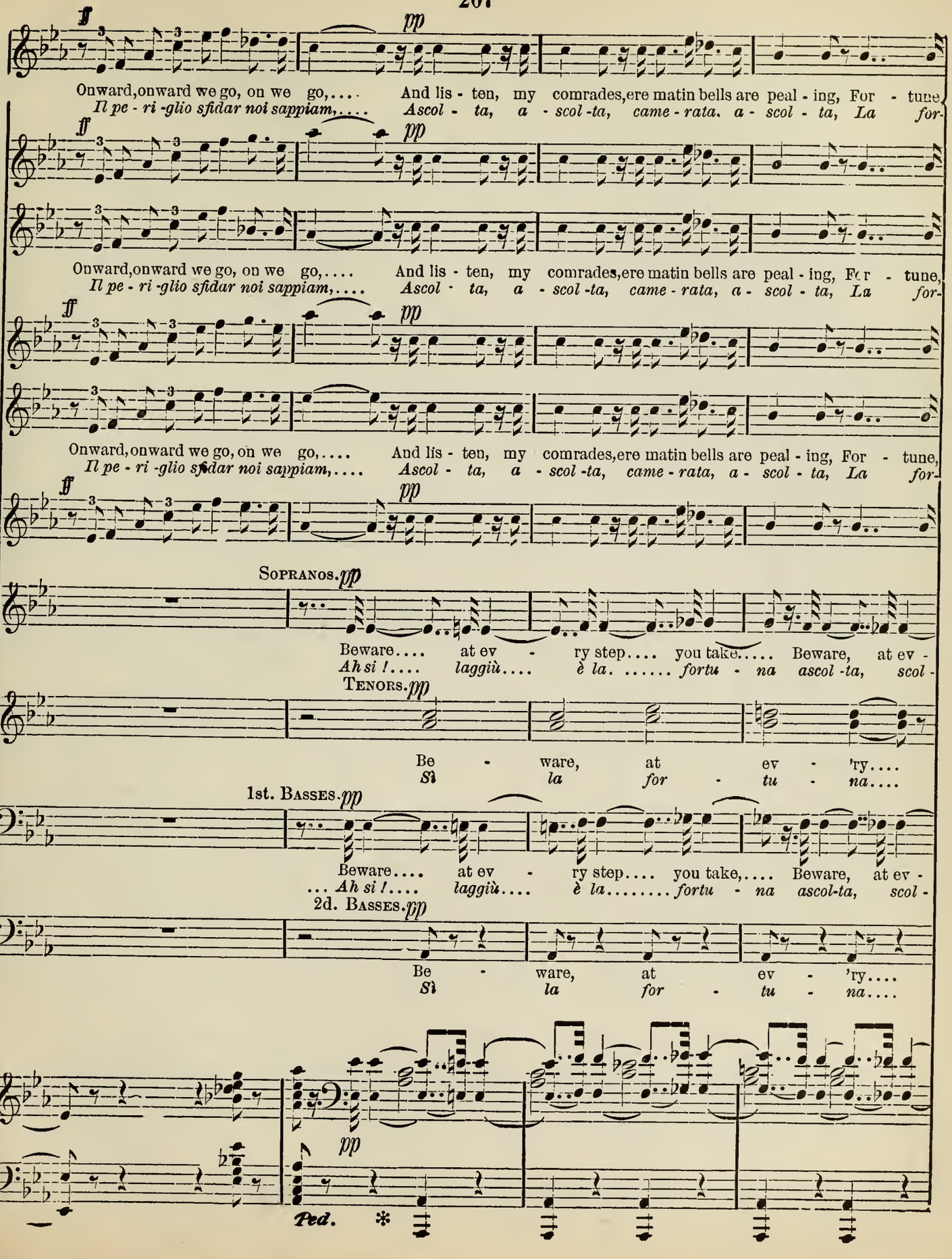

cres.
dim.
pp
TENORS. pp
Now lis - ten, my com - rades, ere ma - tin bells are peal - ing, For - tune
A - scol - ta, a - scol - ta, ca - me - ra - ta, a - scol - ta, La for-
BASSES. pp
sempre. pp

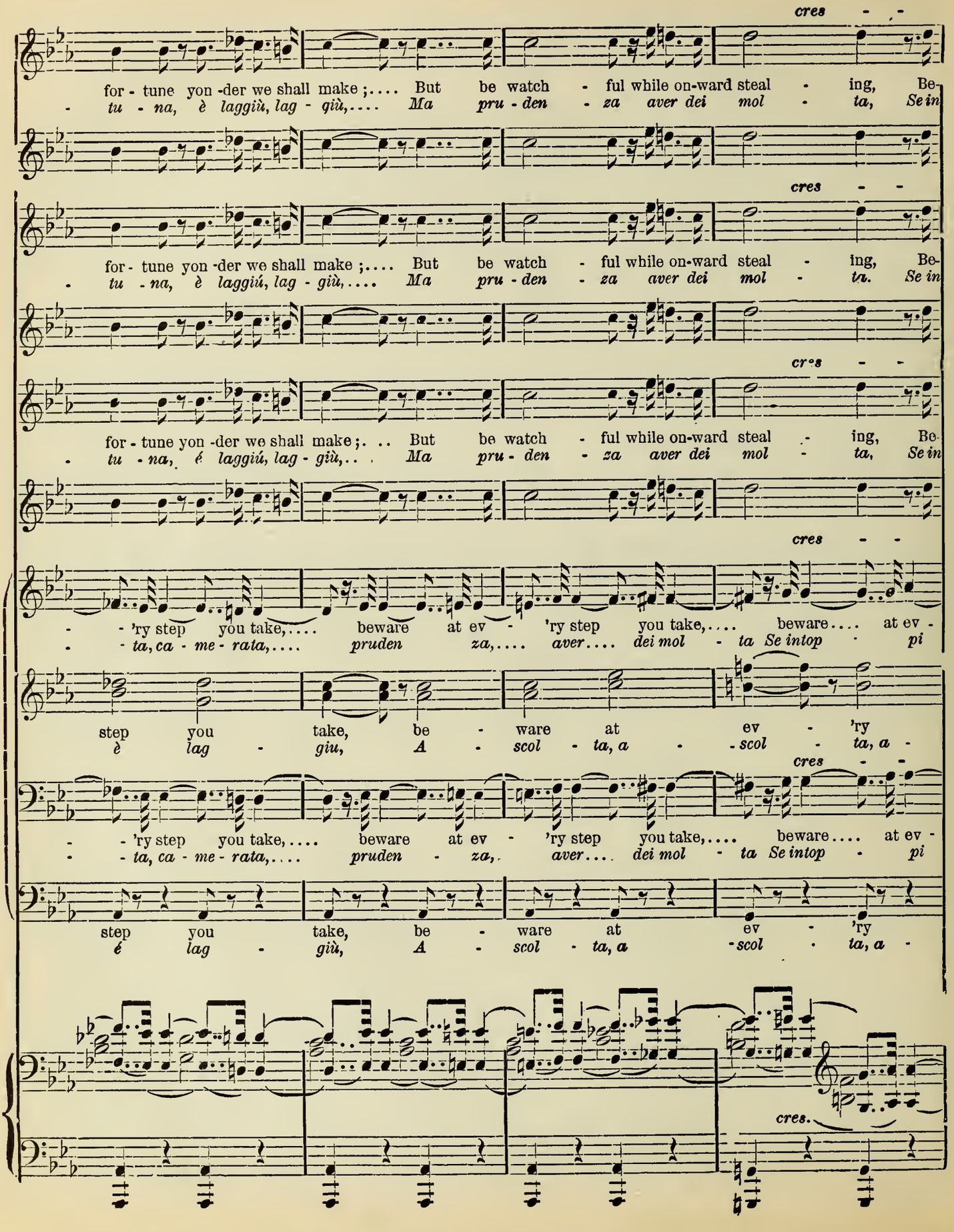
yon - der, yon - der we shall make ;.... But be watch - ful while on-ward
tu - na, è laggiù, lag - giù,.... Ma pru - den - za a-ver dei
cres - - cen - - do.
f
steal - - ing, Be - ware lest you a false step take, Be - ware at
mol - - ta, Se in - top - pi, ca - d'e-re, puoi tu Se in - top - pi
cres - - cen - - - do.
f
dim. - - - mol - - - - - to.
pp
ev - 'ry step you take, Be - ware at ev - 'ry step you take,..... Be-
ca - de - re puoi tu, Se in - top - pi ca - de - re puoi tu,..... A -
pp
dim. - - mol - - - to.

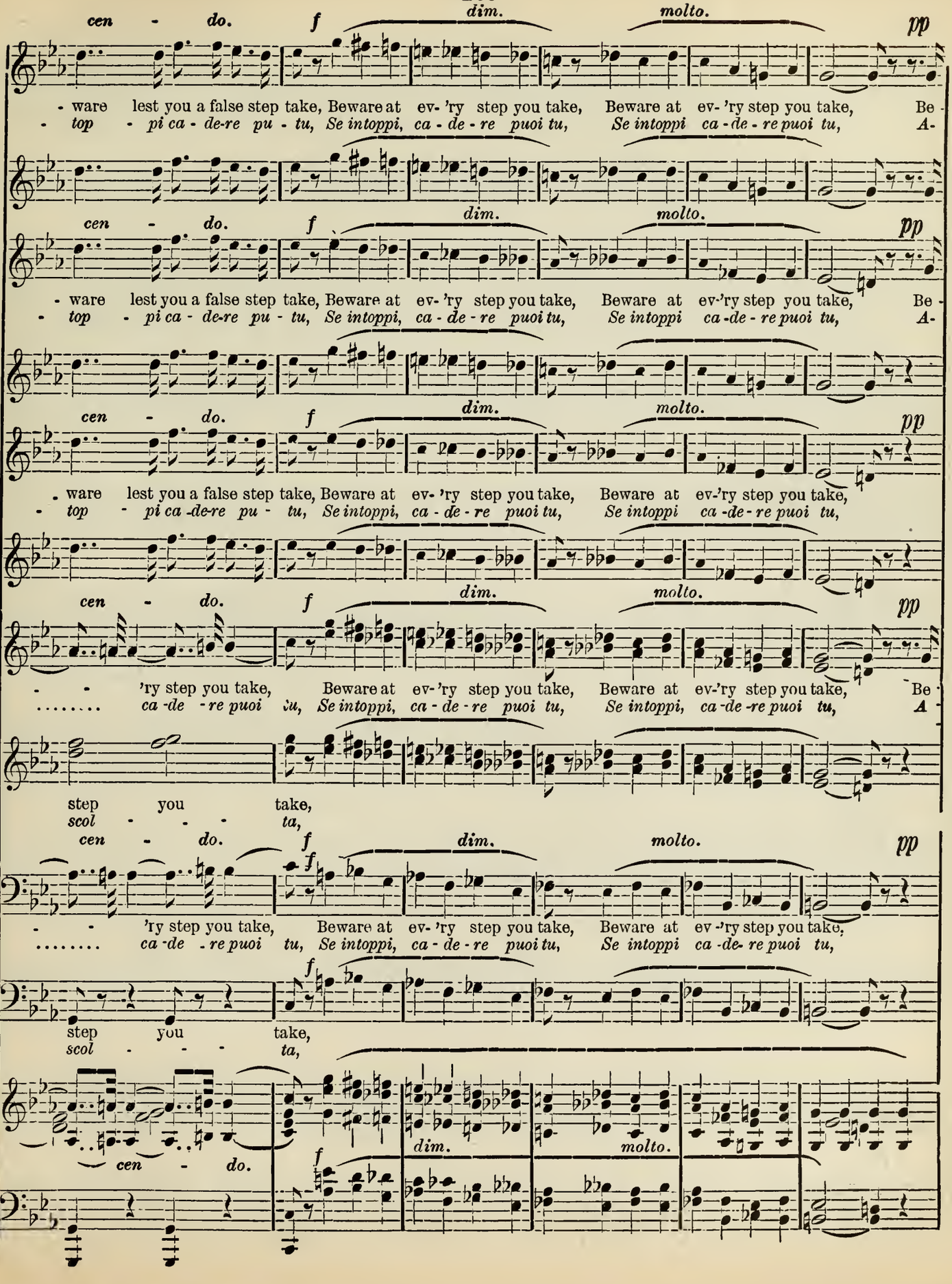

legg.
ware..... at ev-'ry step,..... at ev-'ry step,.... Beware at ev-'ry step you take,Be-
scol - - - ta, ca-me-ra - - ta, ascol-ta ascol-ta, La fortuna è laggiù, laggiù, pru-
pp
ware..... at ev-'ry step,..... at ev'-ry step,.... Beware at ev'-ry step you take.
den - - - - za, pru-den - za a-ver dei mol-ta, Se in top-pi ca-de-re puoi tu !
mf
dim.
pp
Ped.
*

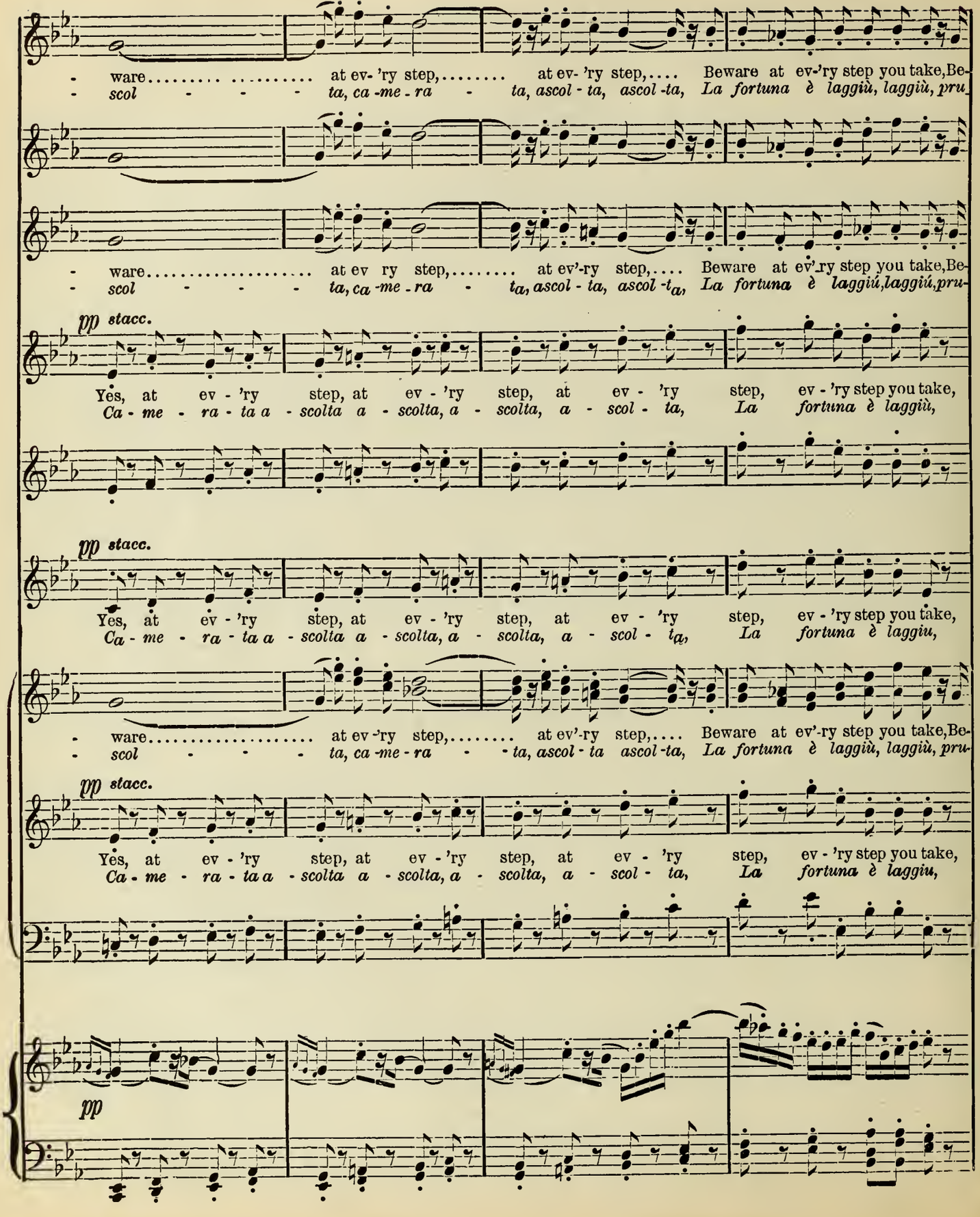

FRASQUITA. mf
Great are our gains, great are our gains, we form a staunch united band, Brave hearts that scorn to say, "We dare not!"
Que - sto mestier, Que-sto mes-tier è bel ; Ma per far-lo con-vien a - ver, a - ver un' al - ma for -te,
MERCEDES. mf
CARMEN. mf
Great are our gains, great are our gains, we form a staunch united hand, Brave hearts that scorn to say, "We dare not!"
Que - sto mestier, Que-sto mes-tier è bel ; Ma per far-lo con-vien a - ver, a - ver un' al - ma for -te,
DON JOSE. mf
IL REMENDADO. mf
Great are our gains, great are our gains, we form a staunch united hand, Brave hearts that scorn to say, "We dare not!"
Que - sto mestier, Que-sto mes-tier é bel ; Ma per far-lo con-vien a - ver, a - ver un' al - ma for -te,
IL DANCAIRO. mf
mf.
f
Though dangers lurk, though dangers lurk a - bove, below, on every hand, Come when and whence they may, we are not.
Ed il pe - ri - glio, Dal - l'al - to ci vien, vien di las-sù, vien di laggiu Sfi - diam ognor la sor - te,
Though dangers lurk, though dangers lurk a - bove, below, on every hand, Come when and whence they may, we care not,
Ed il pe - ri - glio, Dal - l'al - to ci vien, vien di las-sù, vien di laggiu Sfi - diam ognor la sor - te,
Though dangers lurk, though dangers lurk a - bove, below, on every hand, Come when and whence they may, we care not,
Ed il pe - ri - glio, Dal - l'al - to ci vien, vien di las-sù, vien di laggiu Sfi - diam ognor la sor - te,
mf.
f

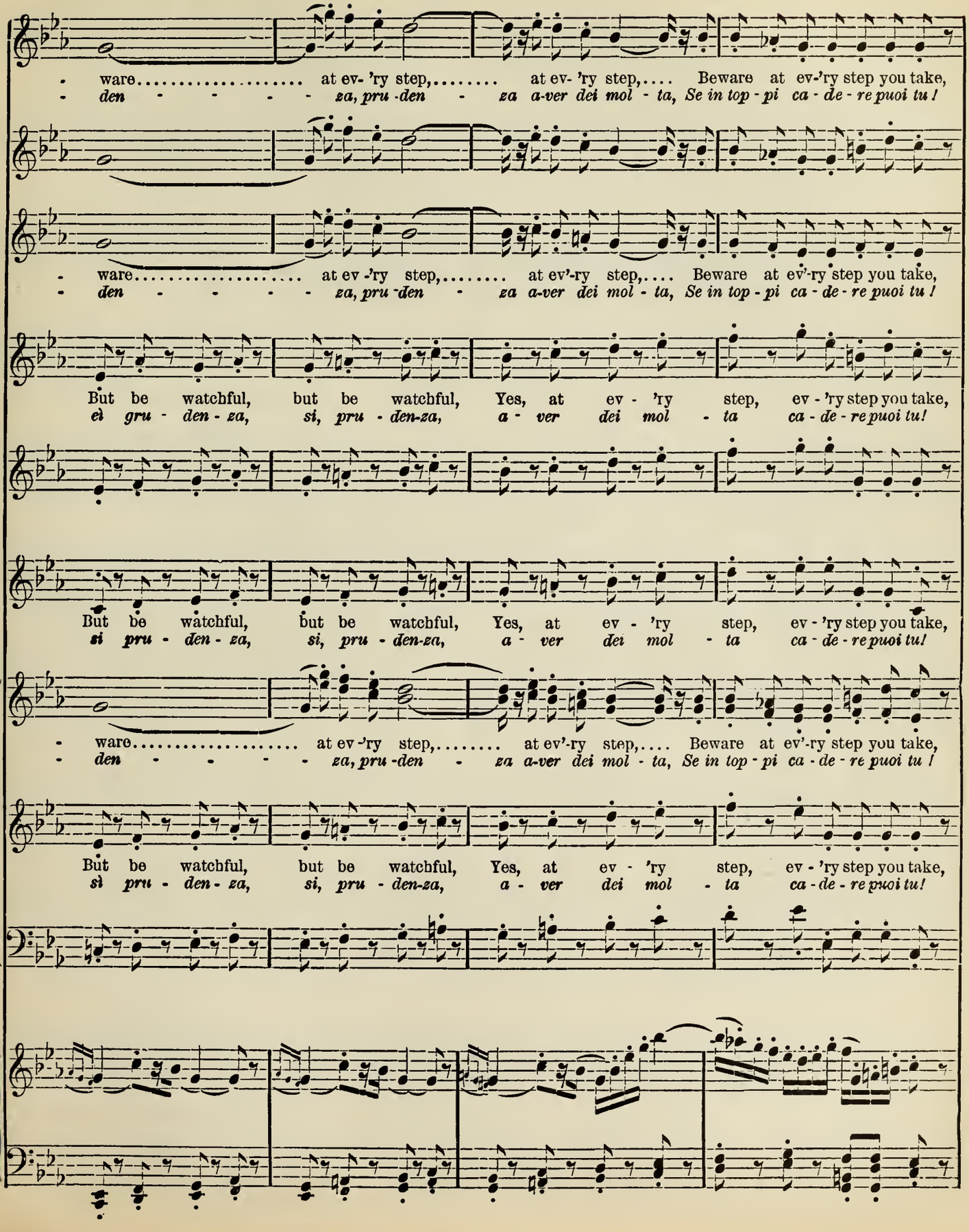

On we go, straight ahead, tho' the tor - rent may rage, Never heeding the tempest, while fiercely 'tis howling,
Pro -ce - diam, nè curiam,.... il tor - ren-te, it burron, Il soffiar d'Aquilon, tempo -ral, o sa - et - ta,
On we go, straight ahead, tho' the tor - rent may rage, Never heeding the tempest, while fiercely 'tis howling,
Pro -ce - diam, nè curiam,.... il tor - ren-te, il burron, Il soffiar d'Aquilon, tempo -ral, o sa - et - ta,
On we go, straight ahead, tho' the tor - rent may rage, Never heeding the tempest, while fiercely 'tis howling,
Pro -ce - diam, n curiam,.... il tor - ren-te, il burron, Il soffiar d'Aquilon, tempo -ral, o sa - et - ta,
Nev - er heed - ing the guards, who im -pa - tient to wage Bitter war on our band, in dark ambush are scowling.
Nè - te -mer do -ganier.... che spi - an - do ci sta, Che spian-do ci sta Ed al var-co n'a -spet - ta.
Nev - er heed - ing the guards, who im -pa - tient to wage Bitter war on our band, in dark ambush are scowling.
Nè - te -mer do -ganier che spi - an - do ci sta, Che spian- do ci sta Ed al var-co n'a -spet - ta.
Nev - er heed - ing the guards, who im -pa - tient to wage Bitter war on our band, in dark ambush are scowling.
Nè - te -mer do -ganier.... che spi - an - do ci sta, Che spian- do ci sta Ed al var-co n'a -spet - ta.

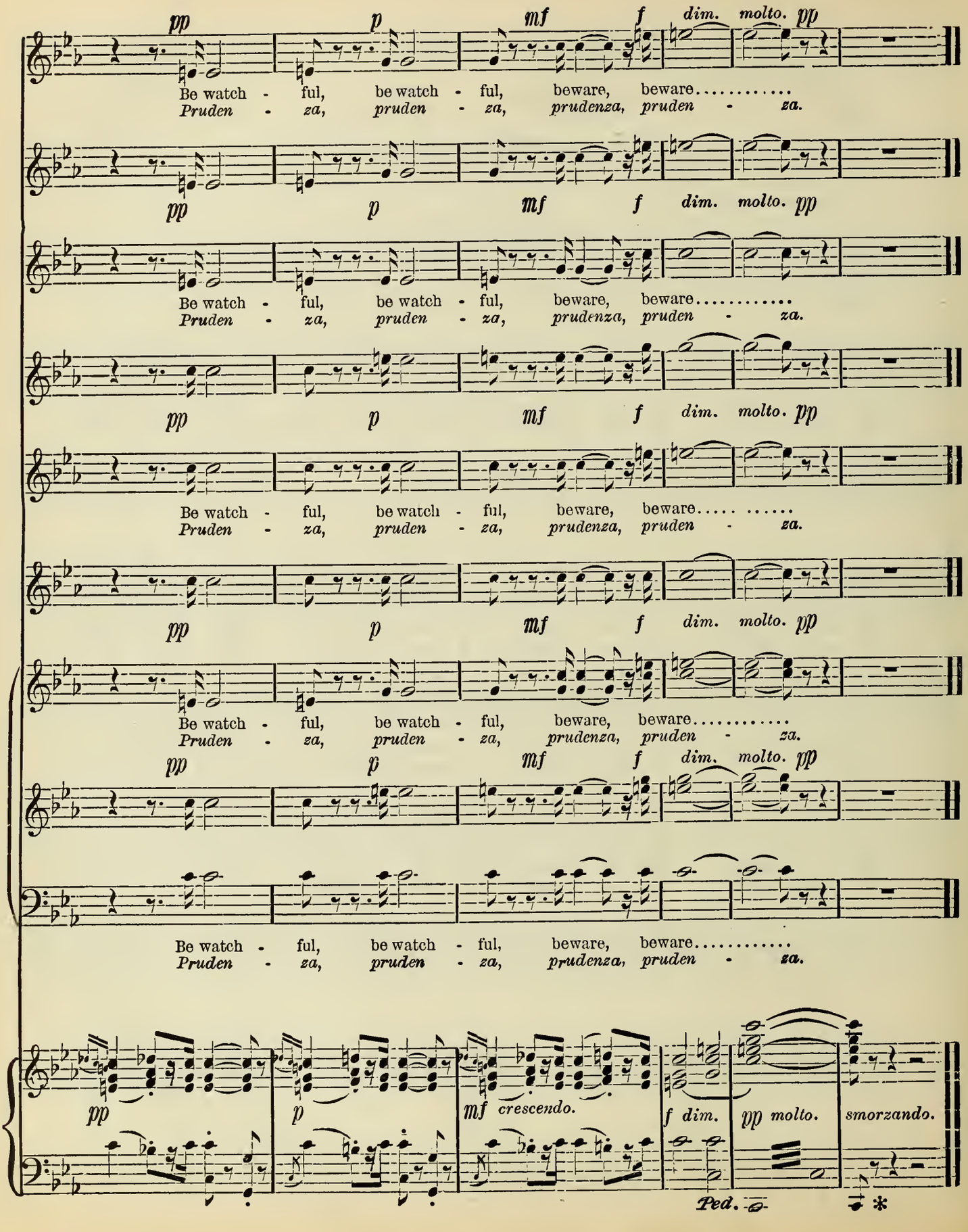

ff
pp
Onward, onward we go, on we go,....
And lis - ten, my comrades, ere matin bells are peal - ing, For - tune,
Il pe - ri - glio sfidar noi sappiam,....
Ascol - ta, a - scol - ta, came - rata, a - scol - ta, La for-
Sopranos. pp
Beware.... at ev - ry step.... you take..... Beware, at ev -
Ah si !.... laggiù.... è la. ..... fortu - na ascol - ta, scol -
Tenors. pp
Be - ware, at ev - 'ry....
Si la for - tu - na....
1st. Basses. pp
Beware.... at ev - ry step.... you take,.... Beware, at ev -
... Ah si !.... laggiù.... è la..... fortu - na ascol-ta, scol -
2d. Basses. pp
Be - ware, at ev - 'ry....
Si la for - tu - na....
pp
Ped. *


cres - -
for - tune yon - der we shall make ;.... But be watch - ful while on-ward steal - ing, Be-
tu - na, è laggiù, lag - giù,.... Ma pru - den - za aver dei mol - ta, Se in
cres - -
for - tune yon - der we shall make ;.... But be watch - ful while on-ward steal - ing, Be-
tu - na, è laggiù, lag - giù,.... Ma pru - den - za aver dei mol - ta. Se in
cres - -
for - tune yon - der we shall make ;... But be watch - ful while on-ward steal - ing, Be-
tu - na, é laggiú, lag - giù,... Ma pru - den - za aver dei mol - ta, Se in
cres - -
- - 'ry step you take,.... beware at ev - 'ry step you take,.... beware.... at ev -
- - ta, ca - me - rata,.... pruden za,.... aver.... dei mol - ta Se intop - pi
step you take, be - ware at ev - 'ry
è lag - giu, A - scol - ta, a - - scol - ta, a -
cres - -
- - 'ry step you take,.... beware at ev - 'ry step you take,.... beware.... at ev -
- - ta, ca - me - rata,.... pruden - za, aver.... dei mol - ta Se intop - pi
step you take, be - ware at ev - 'ry
é lag - giù, A - scol - ta, a - scol - ta, a -
cres.


cen - do.
f
dim.
molto.
pp
- ware lest you a false step take, Beware at ev- 'ry step you take, Beware at ev- 'ry step you take, Be -
- top - pi ca - de-re pu - tu, Se intoppi, ca - de - re puoi tu, Se intoppi ca - de - re puoi tu, A -
cen - do.
f
dim.
molto.
pp
- ware lest you a false step take, Beware at ev- 'ry step you take, Beware at ev-'ry step you take, Be -
- top - pi ca - de-re pu - tu, Se intoppi, ca - de - re puoi tu, Se intoppi ca - de - re puoi tu, A -
cen - do.
f
dim.
molto.
pp
- ware lest you a false step take, Beware at ev- 'ry step you take, Beware at ev-'ry step you take,
- top - pi ca - de-re pu - tu, Se intoppi, ca - de - re puoi tu, Se intoppi ca - de - re puoi tu,
cen - do.
f
dim.
molto.
pp
- - 'ry step you take, Beware at ev- 'ry step you take, Beware at ev-'ry step you take, Be -
..... ca - de - re puoi tu, Se intoppi, ca - de - re puoi tu, Se intoppi, ca - de - re puoi tu, A -
step you take,
scol - - - ta,
cen - do.
f
f
dim.
molto.
pp
- - 'ry step you take, Beware at ev- 'ry step you take, Beware at ev- 'ry step you take,
..... ca - de - re puoi tu, Se intoppi, ca - de - re puoi tu, Se intoppi ca - de - re puoi tu,
f
step you take,
scol - - - ta,
cen - do.
f
dim.
molto.


- ware..... at ev- 'ry step,..... at ev- 'ry step,.... Beware at ev-'ry step you take,Be-
- scol - - - ta, ca -me - ra - ta, ascol - ta, ascol -ta, La fortuna è laggiù, laggiù, pru-
- ware..... at ev ry step,..... at ev'-ry step,.... Beware at ev'ry step you take,Be-
- scol - - - ta, ca -me - ra - ta, ascol - ta, ascol -ta, La fortuna è laggiú,laggiú,pru-
pp stacc.
Yes, at ev - 'ry step, at ev - 'ry step, at ev - 'ry step, ev - 'ry step you take,
Ca - me - ra - ta a - scolta a - scolta, a - scolta, a - scol - ta, La fortuna è laggiù,
pp stacc.
Yes, at ev - 'ry step, at ev - 'ry step, at ev - 'ry step, ev - 'ry step you take,
Ca - me - ra - ta a - scolta a - scolta, a - scolta, a - scol - ta, La fortuna è laggiu,
- ware..... at ev -'ry step,..... at ev'-ry step,.... Beware at ev'-ry step you take,Be-
- scol - - - ta, ca -me - ra - - ta, ascol - ta ascol -ta, La fortuna è laggiù, laggiù, pru-
pp stacc.
Yes, at ev - 'ry step, at ev - 'ry step, at ev - 'ry step, ev - 'ry step you take,
Ca - me - ra - ta a - scolta a - scolta, a - scolta, a - scol - ta, La fortuna è laggiu,
pp


- ware..... at ev- 'ry step,..... at ev- 'ry step,.... Beware at ev-'ry step you take,
- den - - - - - za, pru -den - za a-ver dei mol - ta, Se in top - pi ca - de - re puoi tu !
- ware..... at ev -'ry step,..... at ev'-ry step,.... Beware at ev'-ry step you take,
- den - - - - - za, pru -den - za a-ver dei mol - ta, Se in top - pi ca - de - re puoi tu !
But be watchful, but be watchful, Yes, at ev - 'ry step, ev - 'ry step you take,
è gru - den - za, si, pru - den-za, a - ver dei mol - ta ca - de - re puoi tu!
But be watchful, but be watchful, Yes, at ev - 'ry step, ev - 'ry step you take,
si pru - den - za, si, pru - den-za, a - ver dei mol - ta ca - de - re puoi tu!
- ware..... at ev -'ry step,..... at ev'-ry step,.... Beware at ev'-ry step you take,
- den - - - - - za, pru -den - za a-ver dei mol - ta, Se in top - pi ca - de - re puoi tu !
But be watchful, but be watchful, Yes, at ev - 'ry step, ev - 'ry step you take,
sì pru - den - za, si, pru - den-za, a - ver dei mol - ta ca - de - re puoi tu!


pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf f dim. molto. pp
Be watch - ful, be watch - ful, beware, beware.....
Pruden - za, pruden - za, prudenza, pruden - za.
pp p mf crescendo. f dim. pp molto. smorzando.
Ped. *

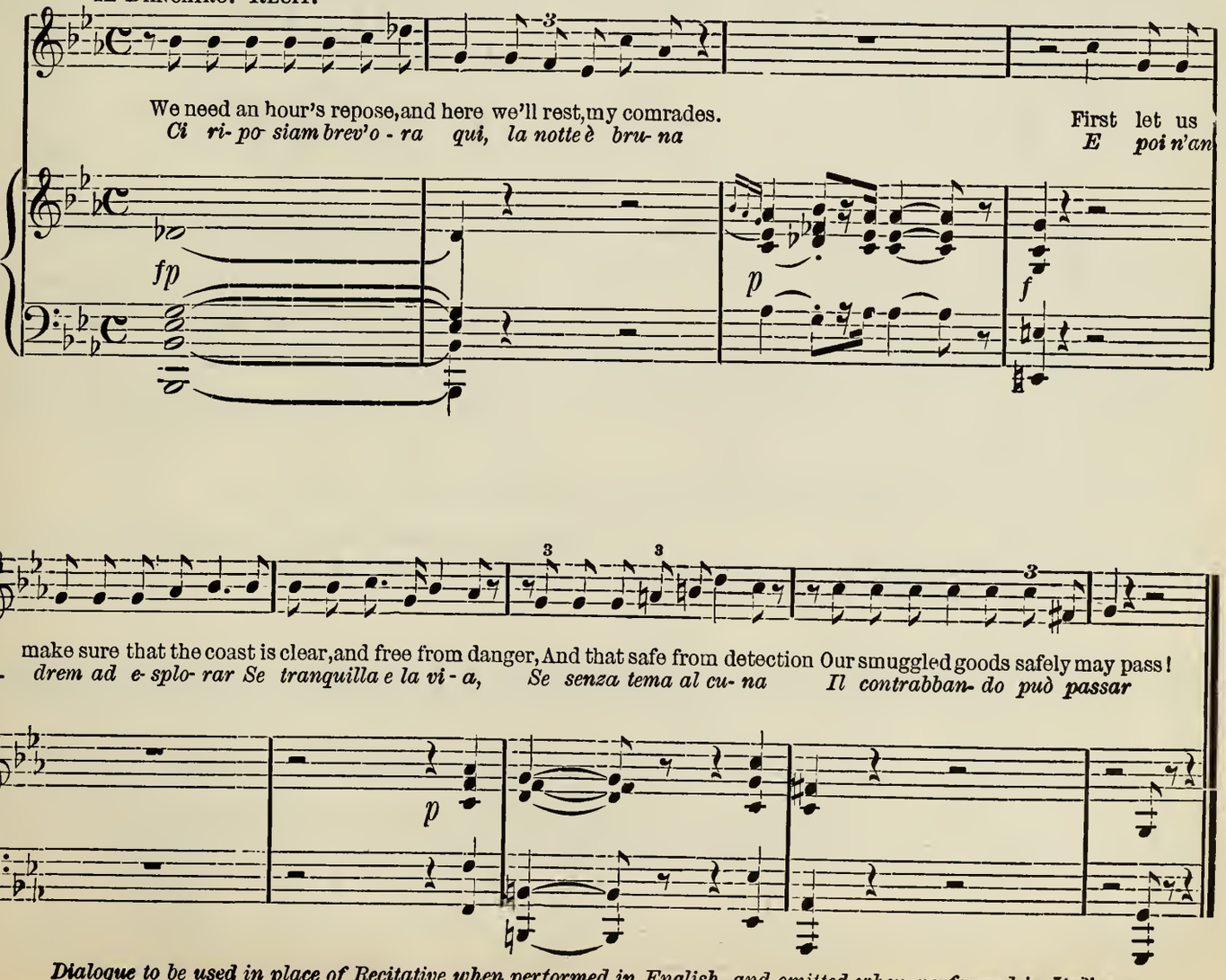
DANCAIRO. Halt! We must stay here awhile. Those who are sleepy may sleep for half an hour.
REMENDADO (*much gratified, stretching himself on the ground*). Ah!
DAN. I am going forward, to see if we can smuggle our goods into the city to-night. There is a breach in the wall, but a sentinel is posted there.
JOSE. Lillas Pastia told us that this sentinel was one of his friends.
DAN. But Lillas Pastia may be mistaken, and the friendly sentinel may have been changed. I wish to make sure. Remendado!

REM. (*waking up.*) Eh?
DAN. Up with you and come with me.
REM But—master——
DAN. (*angrily.*) What now?
REM. (*rising slowly.*) I'm ready, master.
DAN. Go on before me.
REM. (*aside, yawning.*) And I, who dreamed that I was about to get forty winks—perhaps fifty! It was a dream! Alas! it was a dream!
[*Exit, followed by* DANCAIRO.

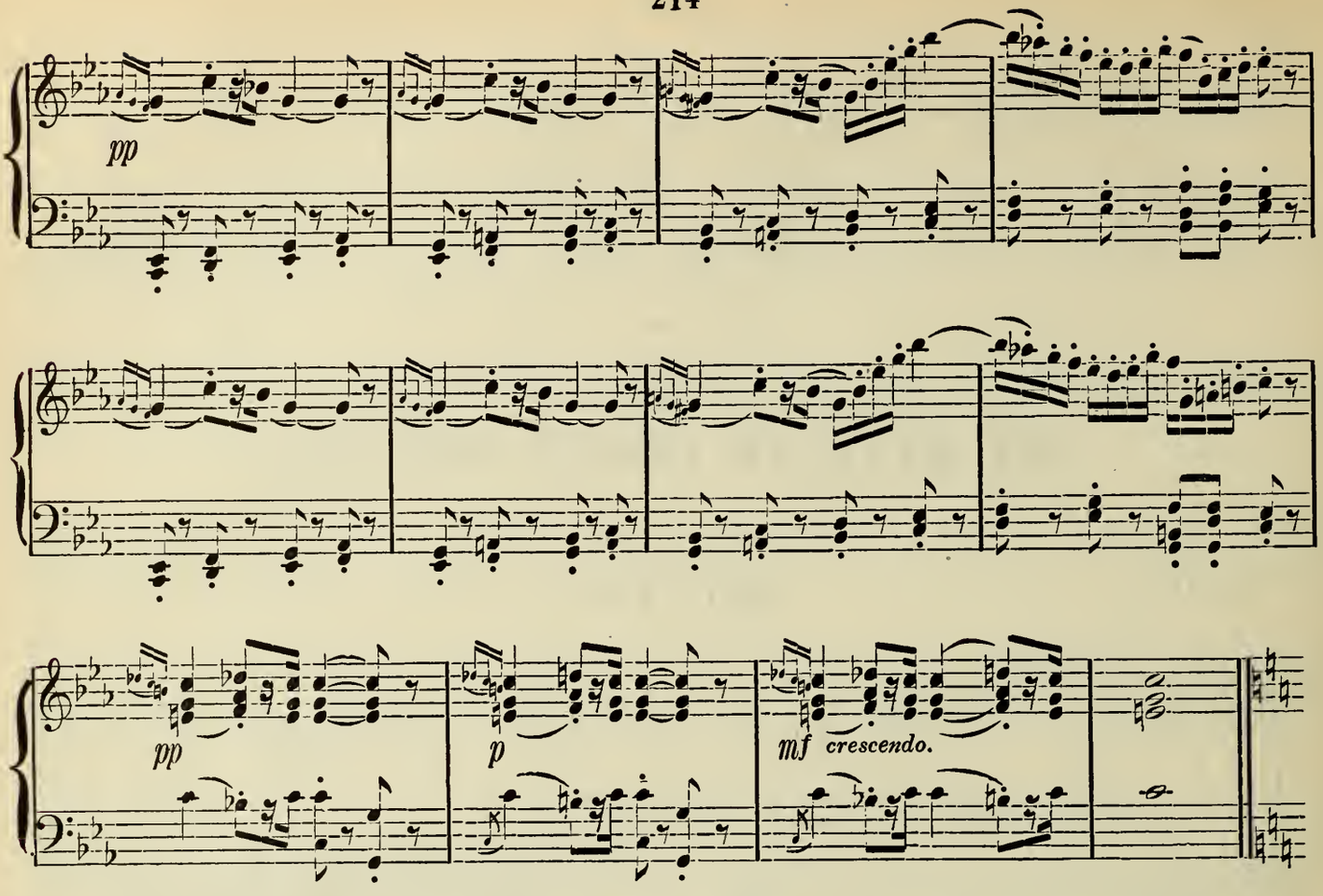
WE NEED AN HOUR'S REPOSE.

No. 19a. RECITATIVE.

IL DANCAIRO. RECIT.


We need an hour's repose, and here we'll rest, my comrades.
Ci ri-po- siam brev'o - ra qui, la notte è bru- na
First let us
E poi n'an
fp
p
f
make sure that the coast is clear, and free from danger, And that safe from detection Our smuggled goods safely may pass!
- drem ad e- splo- rar Se tranquilla e la vi - a, Se senza tema al cu- na Il contrabban- do può passar
p

Dialogue to be used in place of Recitative when performed in English, and omitted when performed in Italian.



Dialogue to be used in place of Recitative when performed in English, and omitted when performed in Italian.

JOSE. Carmen, if of late I have spoken to thee too sharply, forgive me, and let us make peace.

CARMEN. No.

JOSE. Thou hast ceased to love me, then?

CAR. It is certain that I love thee less than formerly; and if thou shouldst continue to speak to me in the same style, I shall soon cease to love thee at all. I do not choose to be tormented, nor above all, dictated to. I will be free, and will do just as I please.

JOSE. Art thou the devil, Carmen?

CAR. Yes.—At what art thou gazing?

JOSE. I was thinking to myself that out yonder, some seven or eight leagues away, there is a village, and in that village a good old woman who believes me to be still honest. She is deceived, alas!

CAR. A good old woman?

JOSE. Yes; my mother.

CAR. Thy mother? Well, then, the best thing for thee to do is to return to her at once. A smuggler's life will never suit thee.

JOSE. Carmen——

CAR. Besides, 'tis a life of peril for those who, like thee, refuse to hide when bullets are flying. Thou knowest how many of our foolhardy comrades have paid for their hardihood with their lives, and thy turn will come!

JOSE. And so will thine, if thou darest again to bid me separate from thee! Obey me, or——

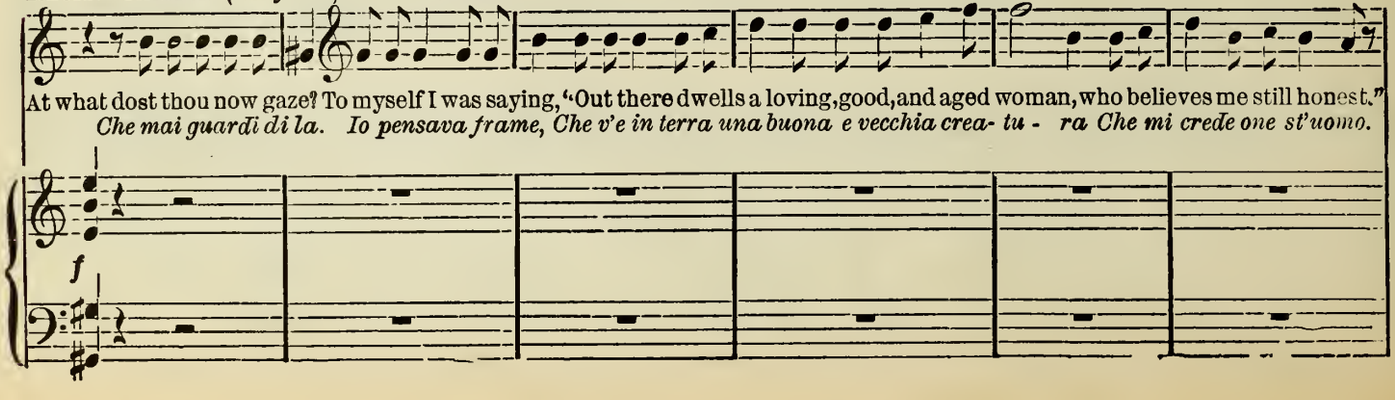
CAR. Thou wilt kill me, perhaps? (JOSE *folds his arms.*) Ah, well! the cards have often told me that we shall end our career together. (*Clinking her castanets.*) Bah! what care I? Come what come may!

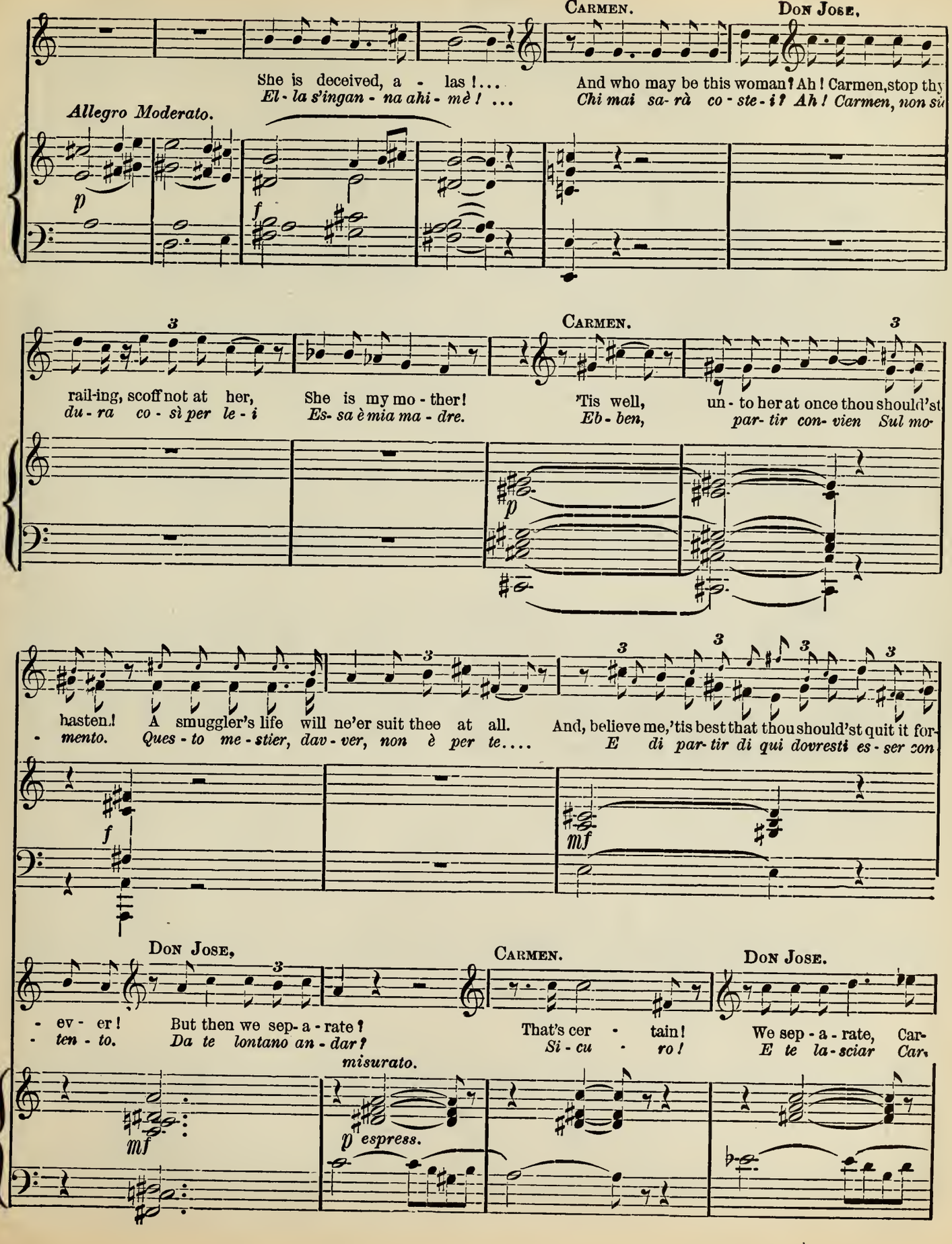
JOSE. Thou must be the devil, Carmen!

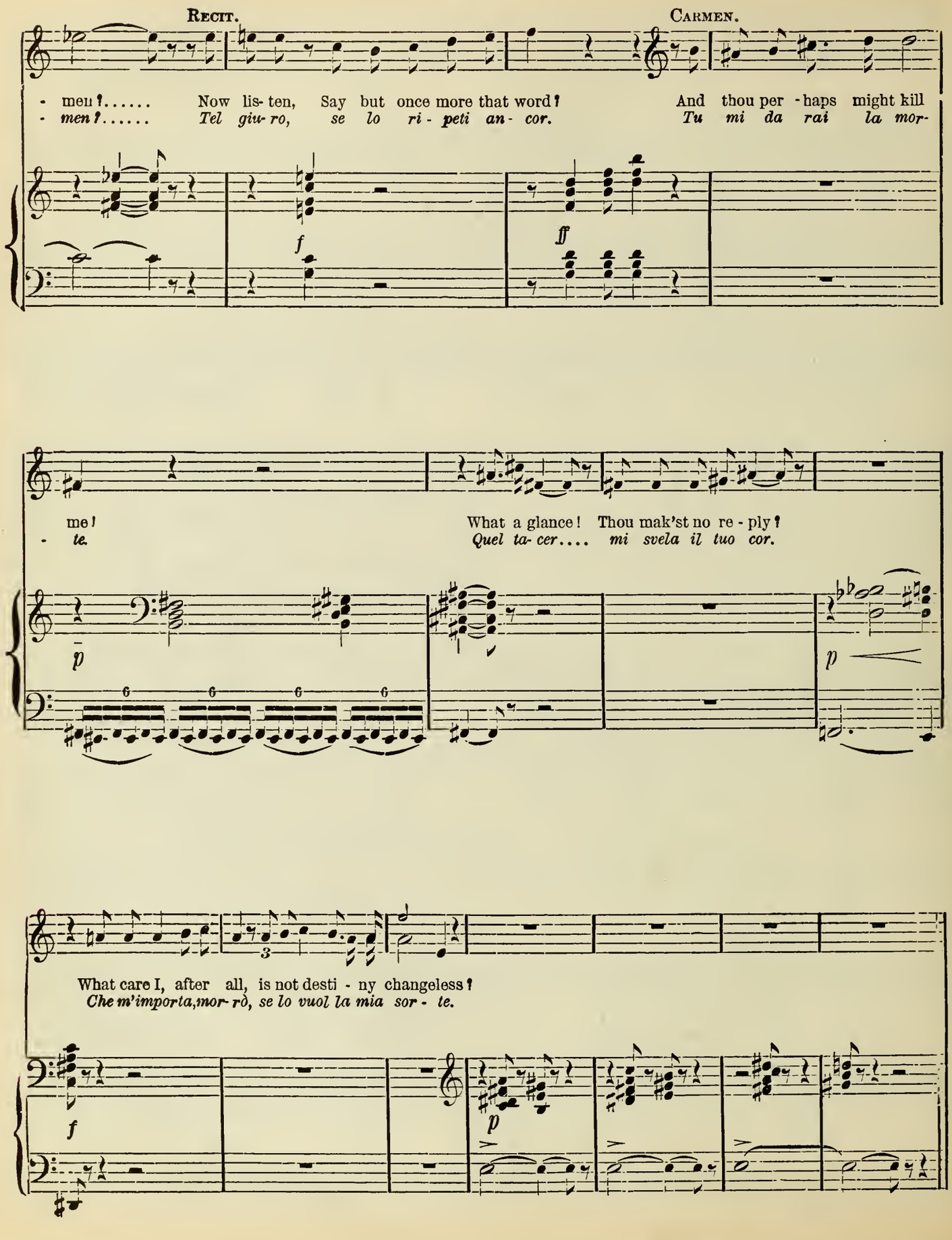
CAR. Yes; have I not told thee so before?

[CARMEN *turns her back on* JOSE, *and seats herself near* FRASQUITA *and* MERCEDES, *who are telling their fortunes with cards.*]

RECIT. CARMEN (*to* JOSE.). DON JOSE.


At what dost thou now gaze? To myself I was saying, "Out there dwells a loving, good, and aged woman, who believes me still honest."
Che mai guardi di la. Io pensava frame, Che v'e in terra una buona e vecchia crea- tu - ra Che mi crede one st'uomo.
f

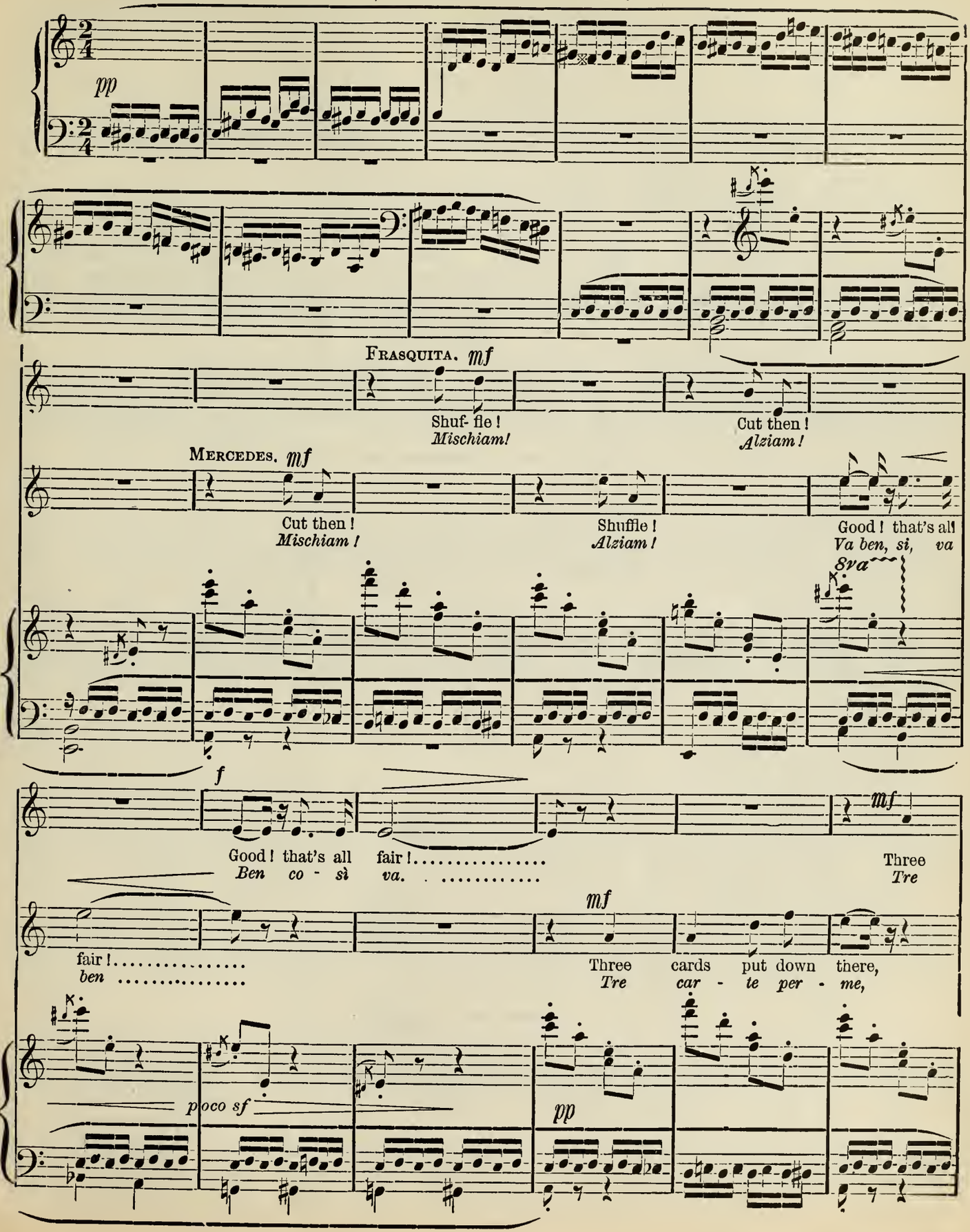

Carmen.
Don Jose.
She is deceived, a - las !...
El - la s'ingan - na ahi - mè ! ...
And who may be this woman? Ah ! Carmen, stop thy
Chi mai sa- rà co - ste - i? Ah ! Carmen, non si
Allegro Moderato.
p
f
Carmen.
rail-ing, scoff not at her,
du - ra co - sì per le - i
She is my mo - ther!
Es- sa è mia ma - dre.
'Tis well,
Eb - ben,
un - to her at once thou should'st
par- tir con- vien Sul mo-
p
hasten.! A smuggler's life will ne'er suit thee at all.
- mento. Ques - to me - stier, dav - ver, non è per te....
And, believe me,'tis best that thou should'st quit it for-
E di par- tir di qui dovresti es - ser con
f
mf
Don Jose,
Carmen.
Don Jose.
- ev - er!
- ten - to.
But then we sep- a - rate?
Da te lontano an - dar?
That's cer - tain!
Si - cu - ro!
We sep - a - rate, Car-
E te la- sciar Car.
misurato.
mf
p espress.

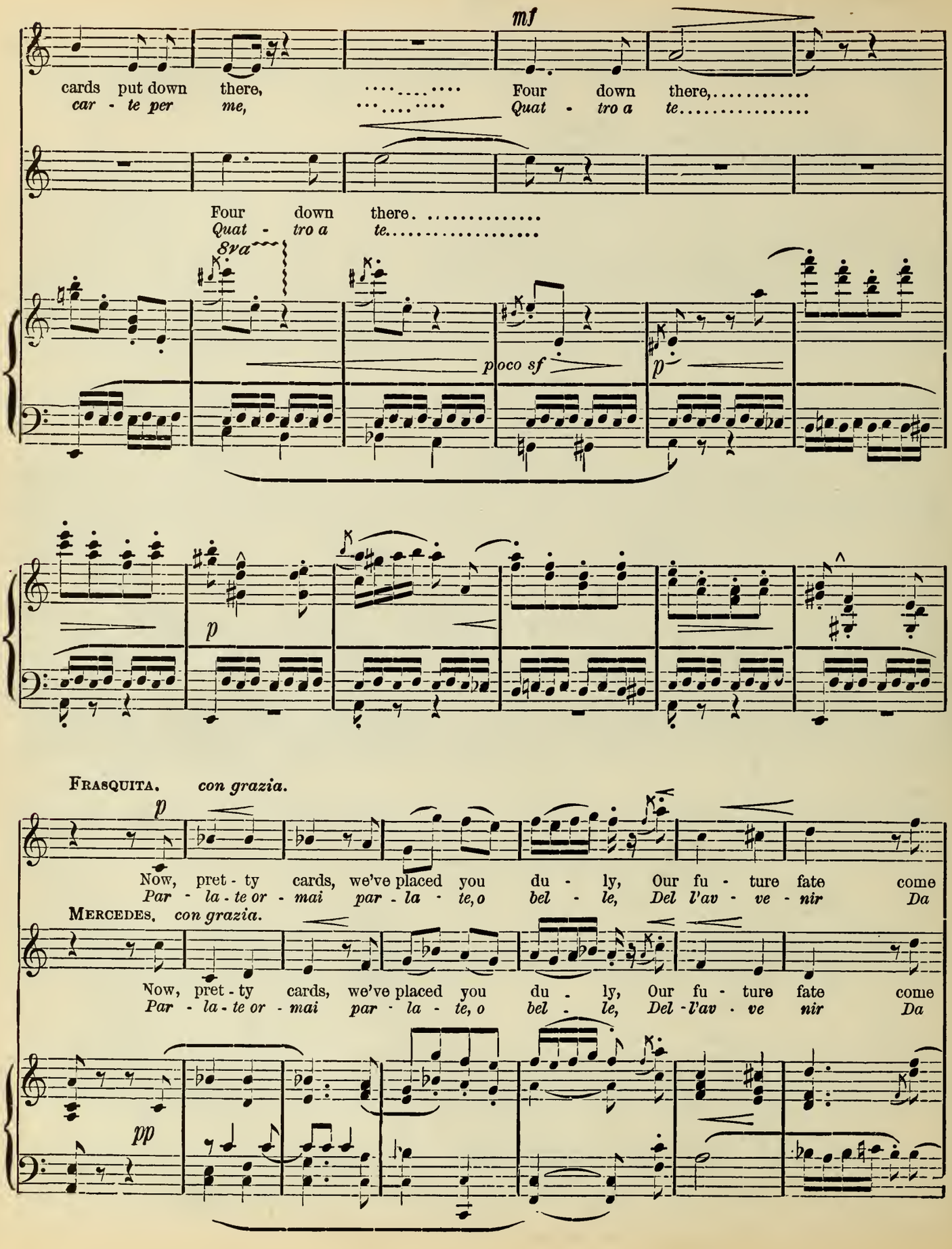

Recit.
Carmen.
- men!..... Now lis- ten, Say but once more that word! And thou per - haps might kill
- men!..... Tel giu- ro, se lo ri - peti an - cor. Tu mi da rai la mor-
f
ff
me!
- te.
What a glance! Thou mak'st no re - ply!
Quel ta- cer.... mi svela il tuo cor.
p
6 6 6 6
p
What care I, after all, is not desti - ny changeless!
Che m'importa, mor- rò, se lo vuol la mia sor - te.
3
f
p

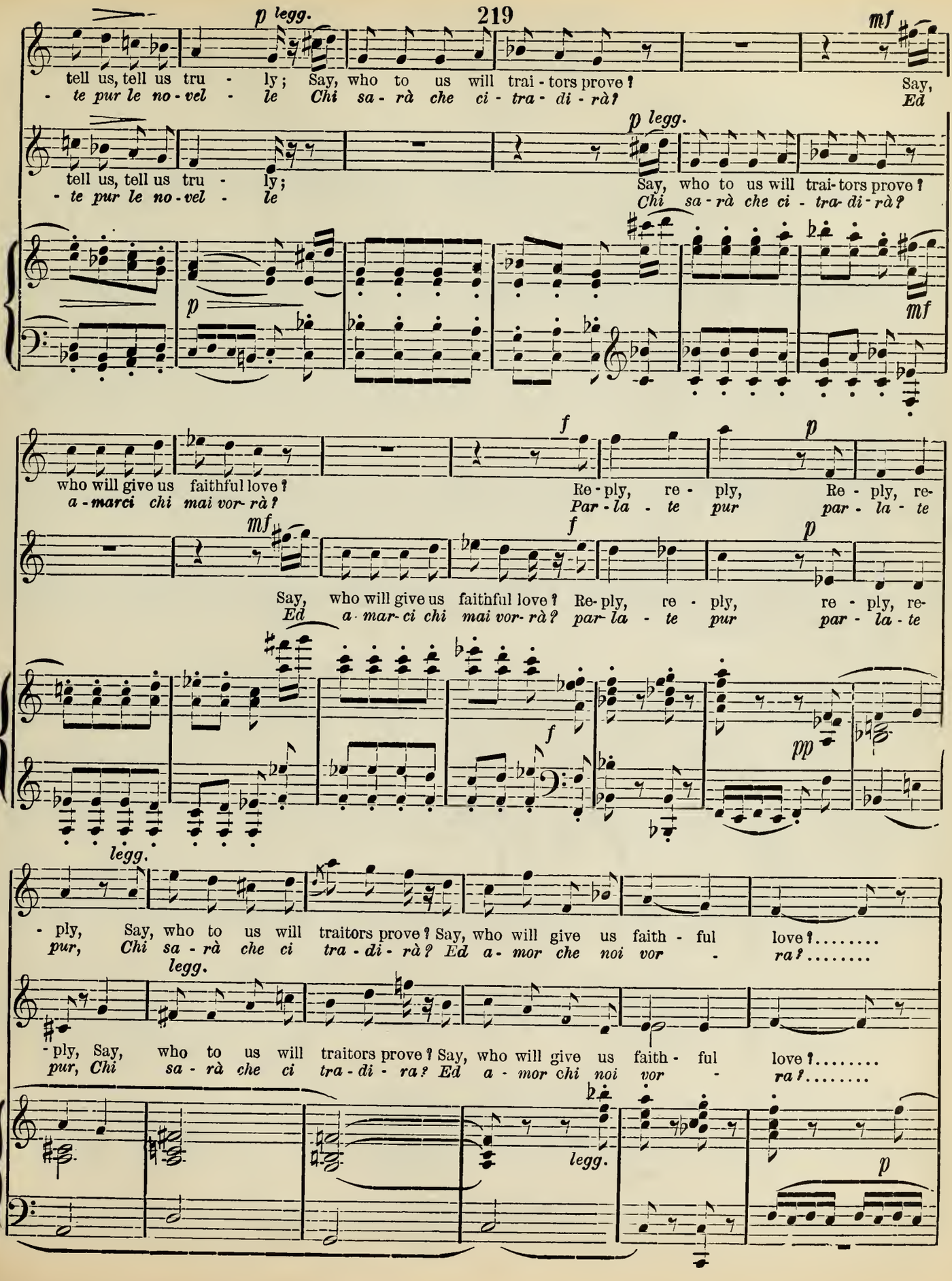
No. 20.

Allegretto con moto. ♩= 112.

TERZETTO.

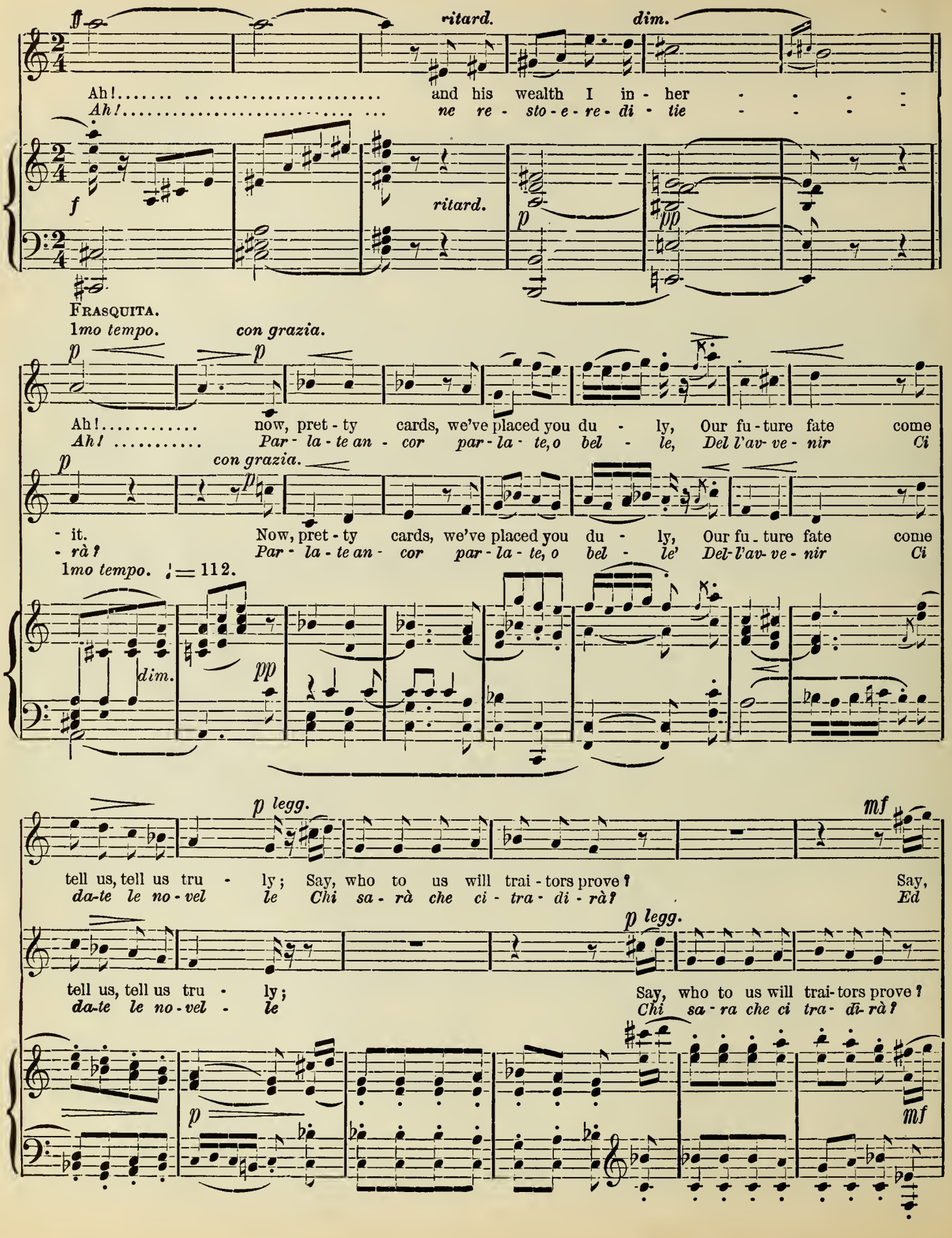


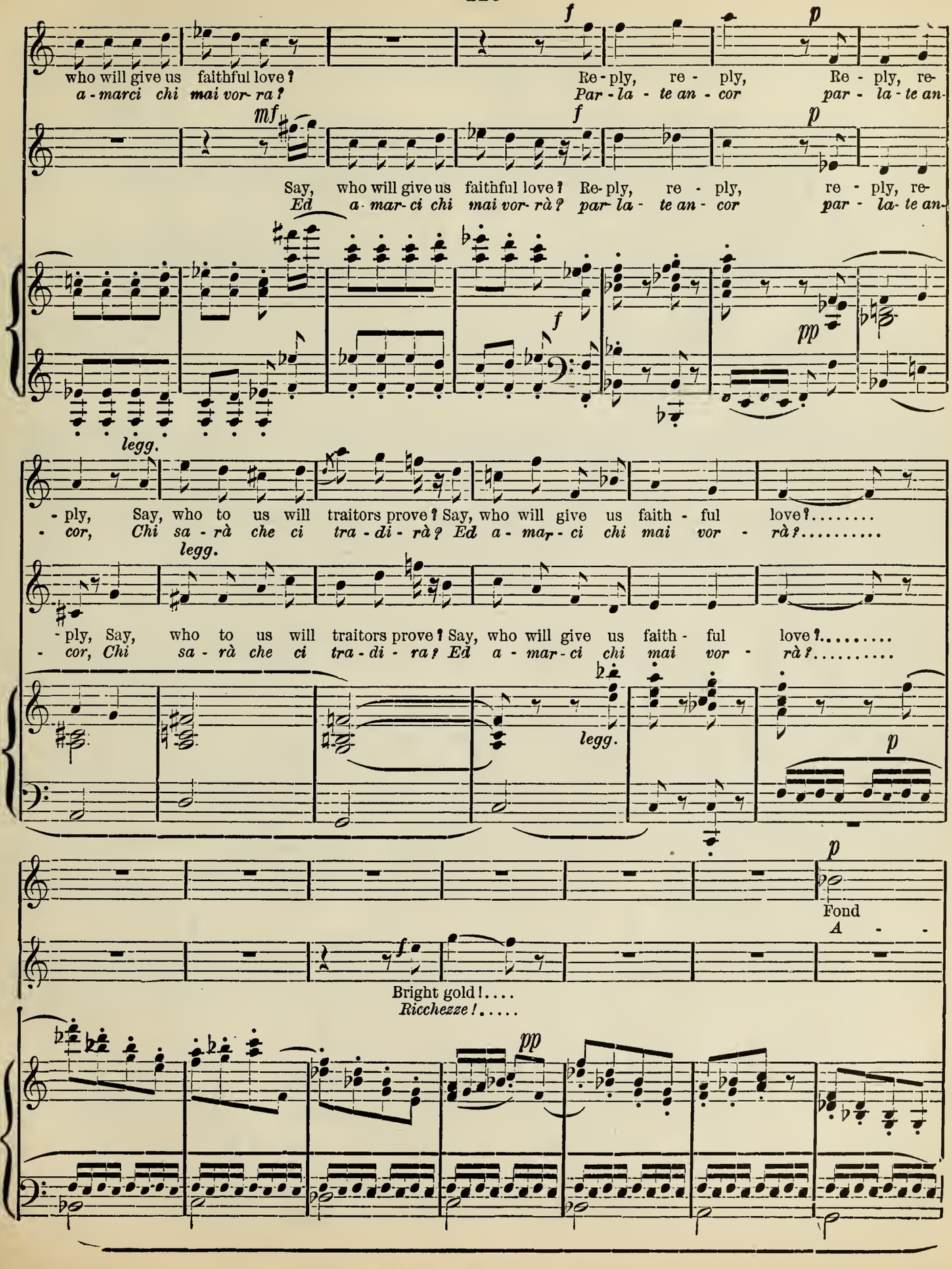

mf
cards put down there,
car - te per me,
Four down there,
Quat - tro a te
Four down there.
Quat - tro a te
8va
poco sf
p
p
Frasquita. con grazia.
p
Now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
Par - la - te or - mai par - la - te, o bel - le, Del l'av - ve - nir Da
Mercedes. con grazia.
Now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
Par - la - te or - mai par - la - te, o bel - le, Del - l'av - ve nir Da
pp


p legg.
tell us, tell us tru - ly; Say, who to us will trai - tors prove?
- te pur le no - vel - le Chi sa - rà che ci - tra - di - rà?
mf
Say,
Ed
p legg.
tell us, tell us tru - ly;
- te pur le no - vel - le
Say, who to us will trai - tors prove?
Chi sa - rà che ci - tra - di - rà?
p
mf
who will give us faithful love?
a - marci chi mai vor - rà?
f
Re - ply, re - ply, Re - ply, re -
Par - la - te pur par - la - te
p
mf
Say, who will give us faithful love?
Ed a - mar - ci chi mai vor - rà?
f
Re - ply, re - ply, re - ply, re -
par - la - te pur par - la - te
f
pp
legg.
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love?.....
pur, Chi sa - rà che ci tra - di - rà? Ed a - mor che noi vor - ra?.....
legg.
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love?.....
pur, Chi sa - rà che ci tra - di - ra? Ed a - mor chi noi vor - ra?.....
legg.
p

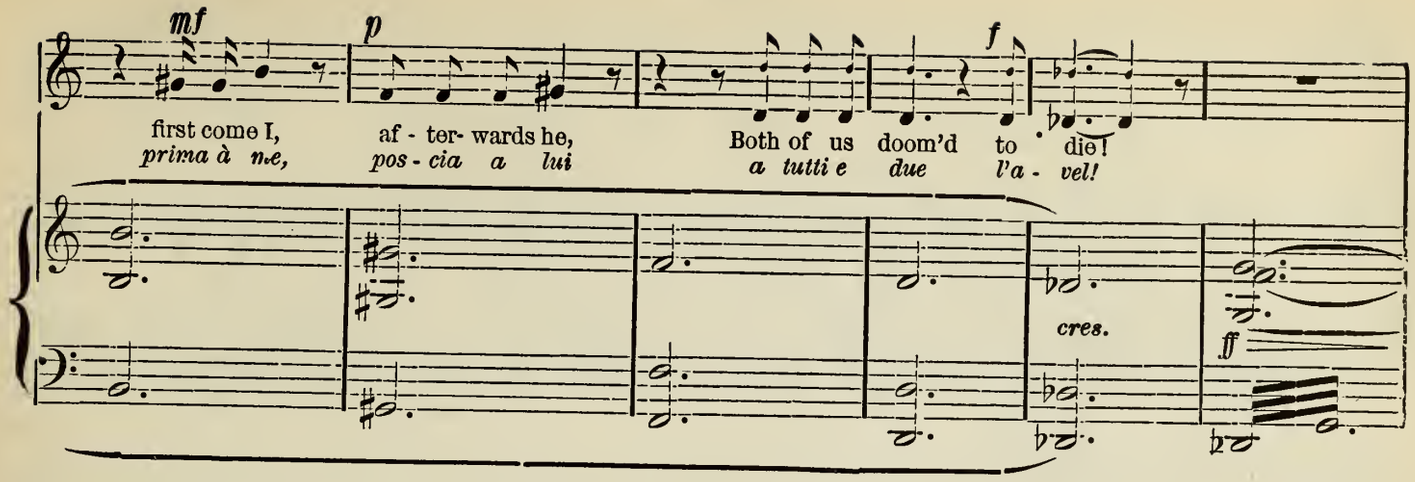
Frasquita. f
Mercedes. f
Frasquita.
Mercedes.
Re - ply,....
An - diam,....
Re- ply,....
An- diam,....
Re - ply,....
Or - sù,....
Re-
An-
pp
ply.....
diam.....
sempre pp
Moderato. Frasquita.
mf Mercedes.
I a youthful lov- er be- hold, He fervent- ly, madly d - dores me. Well, mine's ve- ry rich, ve- ry
Io ci ve - do un bel gar-zon Che giu-rò me so - la a - ma - re. E vecchio il mio ed Epu-
Moderato. ♩. = 88.
p
Frasquita.
old, And with of- fers of marriage bores me!
- lon, Ma sua spo - sa mi vuol fa - re!
On his horse, behind him, I ride, And
Salto in groppa al suo cor- sier E
p

MERCEDES.
off to the mountains he bears me? A castle resplendent with pride, My elderly lov-er prepares me!
men vò' sulla co-li - na Nel castel suo quel ca - va- lier Mi fa entrar come re - gi - na.
pp
FRASQUITA. p poco rit.
MERCEDES.
a tempo. mf
cres.
Love's delights unsullied by care. Ev'ry day illum'd by new pleasures. Of gold I've enough and to spare, Diamonds
M'offre amor, ne ha pieno il cor Tut- t'i dì più lie - ti i- stanti. A me dà quanto io vo d'or Vezzi, mo
poco rit.
a tempo.
pp
MERCEDES.
FRASQUITA. quasi recitativo.
a tempo.
senza rigore.
a tempo animato.
bright, fa-bulous trea - sures. My lover becomes a great chief, And armies acknowledge his mer-it. And
nil, e di- a - man - ti. Il mie divien un condot- tier, Si fa seguir da lun- ga schie - ra. Il
a tempo.
a tempo animato. ♩=108.
f colla voce.
tr
colla voce.
mf
tr
dim.
cres.
con givia.
mine, and mine, Real-ly, what a relief! Yes! he dies!
mio il mio Ah no, non mi par ver. Sì! sen muor!
tr
tr
cre - cen - do.
tr
tr
tr
f
p
3 cres. molto.

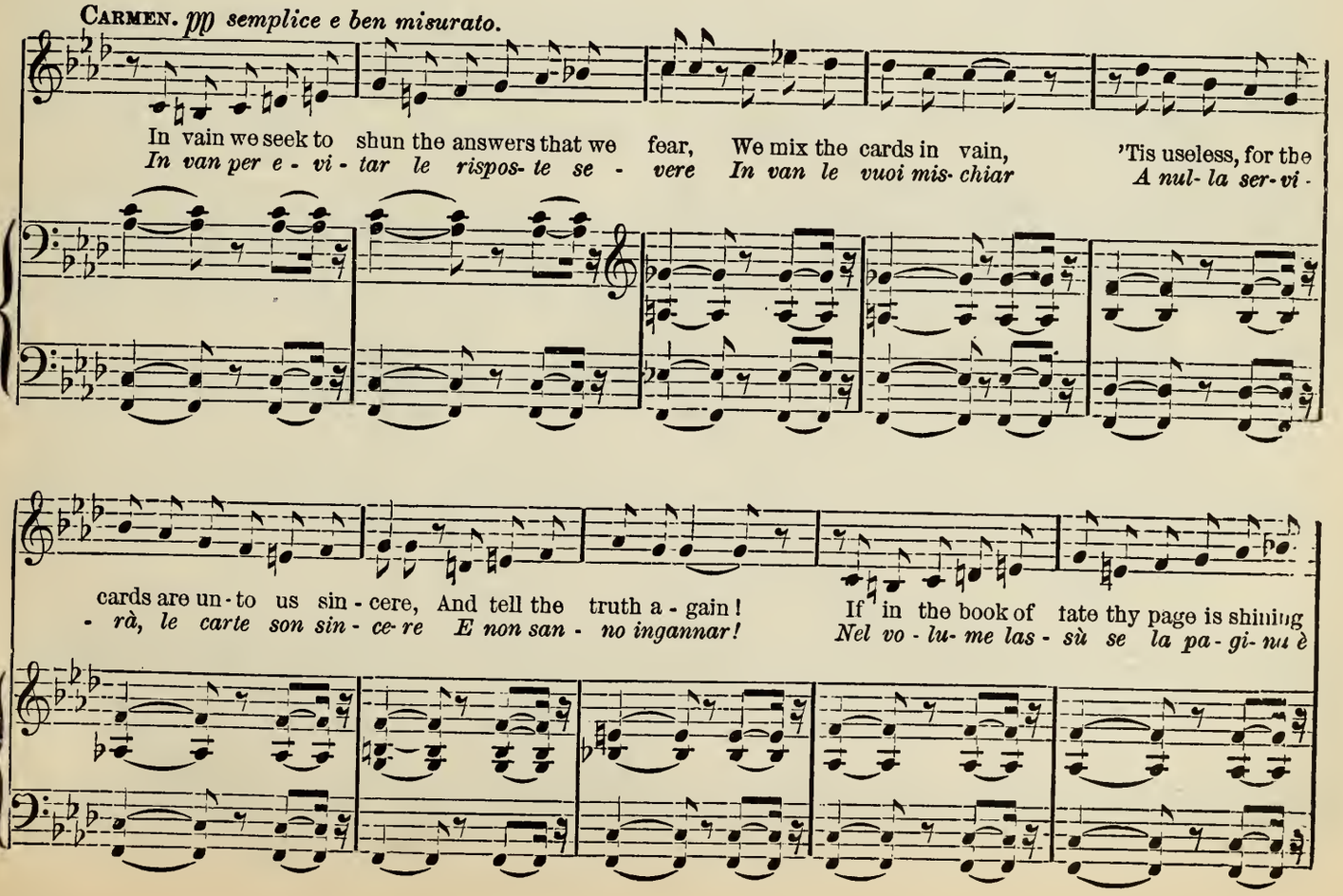

ritard.
dim.
Ah!..... and his wealth I in - her - - - -
Ah!..... ne re - sto - e - re - di - tie - - - -
ritard.
FRASQUITA.
1mo tempo.
con grazia.
Ah!..... now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
Ah! ..... Par - la - te an - cor par - la - te, o bel - le, Del l'av - ve - nir Ci
- it. Now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
- rà? Par - la - te an - cor par - la - te, o bel - le' Del - l'av - ve - nir Ci
1mo tempo. ♩= 112.
dim.
p legg.
mf
tell us, tell us tru - ly; Say, who to us will trai - tors prove? Say,
da - te le no - vel le Chi sa - rà che ci - tra - di - rà? Ed
tell us, tell us tru - ly; Say, who to us will trai - tors prove?
da - te le no - vel - le Chi sa - ra che ci tra - di - rà?

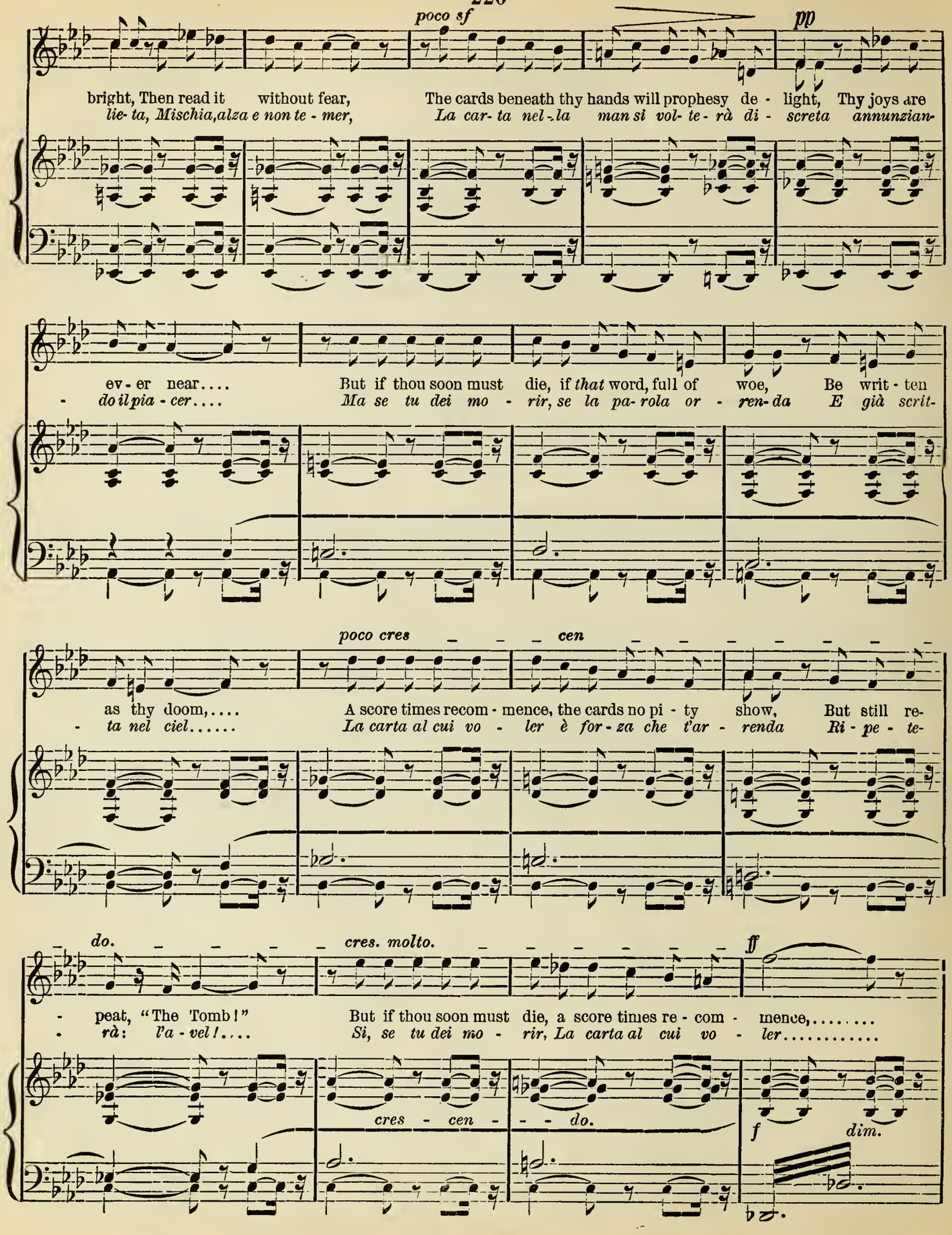

who will give us faithful love?
a - marci chi mai vor - ra?
Re - ply, re - ply, Re - ply, re-
Par - la - te an - cor par - la - te an-
Say, who will give us faithful love? Re-ply, re - ply, re - ply, re-
Ed a - mar - ci chi mai vor - rà? par - la - te an - cor par - la - te an-
legg.
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love?.....
- cor, Chi sa - rà che ci tra - di - rà? Ed a - mar - ci chi mai vor - rà?.....
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love?.....
- cor, Chi sa - rà che ci tra - di - ra? Ed a - mar - ci chi mai vor - rà?.....
Fond
A - -
Bright gold!....
Ricchezze!.....

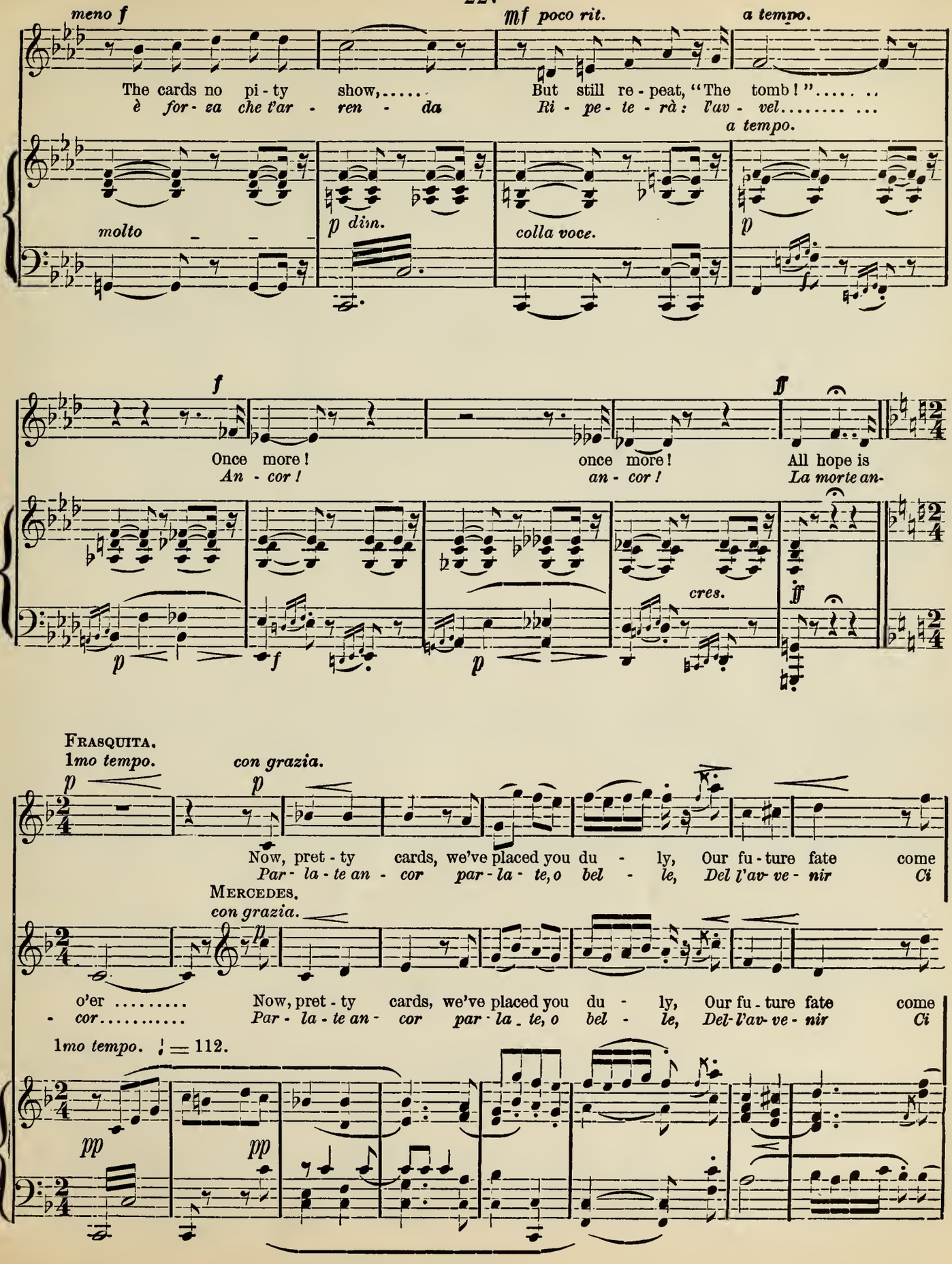
CARMEN. (Cuts the cards.)
p
mate '..... ...
- mor..... .....
And now,....
An - diam;..
sempre pp
now let me read my fate!.. .....
la mia sor - te sap - piam ....
CARMEN. (quasi parlando.
f
Diamonds! Spades!
Quadri! Picche!
Andantino.
♩ = 84.
sempre pp
f
ff
ff
f
'Tis death! yes,'tis so!
L'avel! non mentir!
pp
f
ff
pp

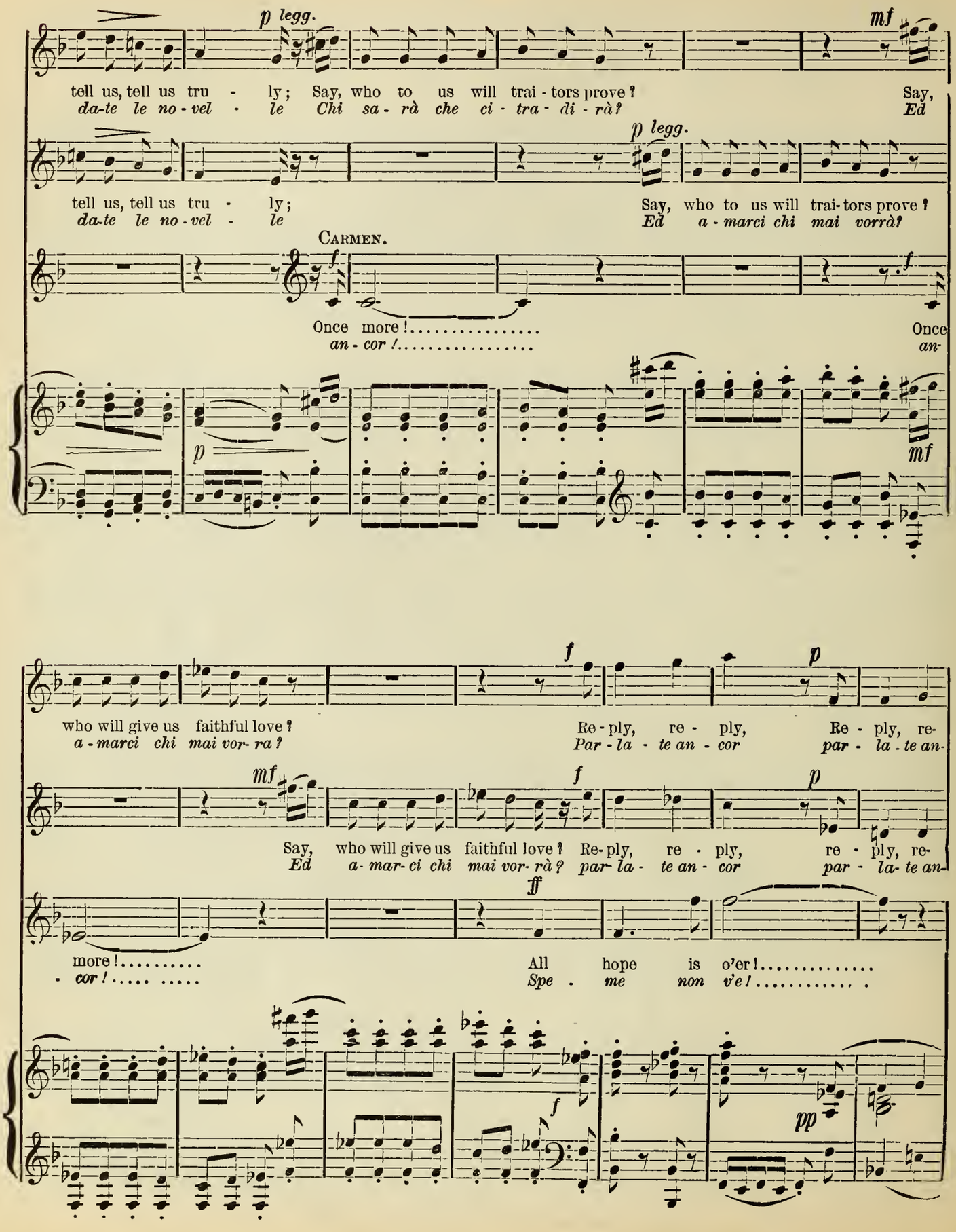

mf
p
f
first come I, af - ter- wards he, Both of us doom'd to die!
prima à me, pos - cia a lui a tutti e due l'a - vel!
cres.
ff

ri - te - nu - to.....
Andantino molto moderato. ♩= 66.
p
ppp

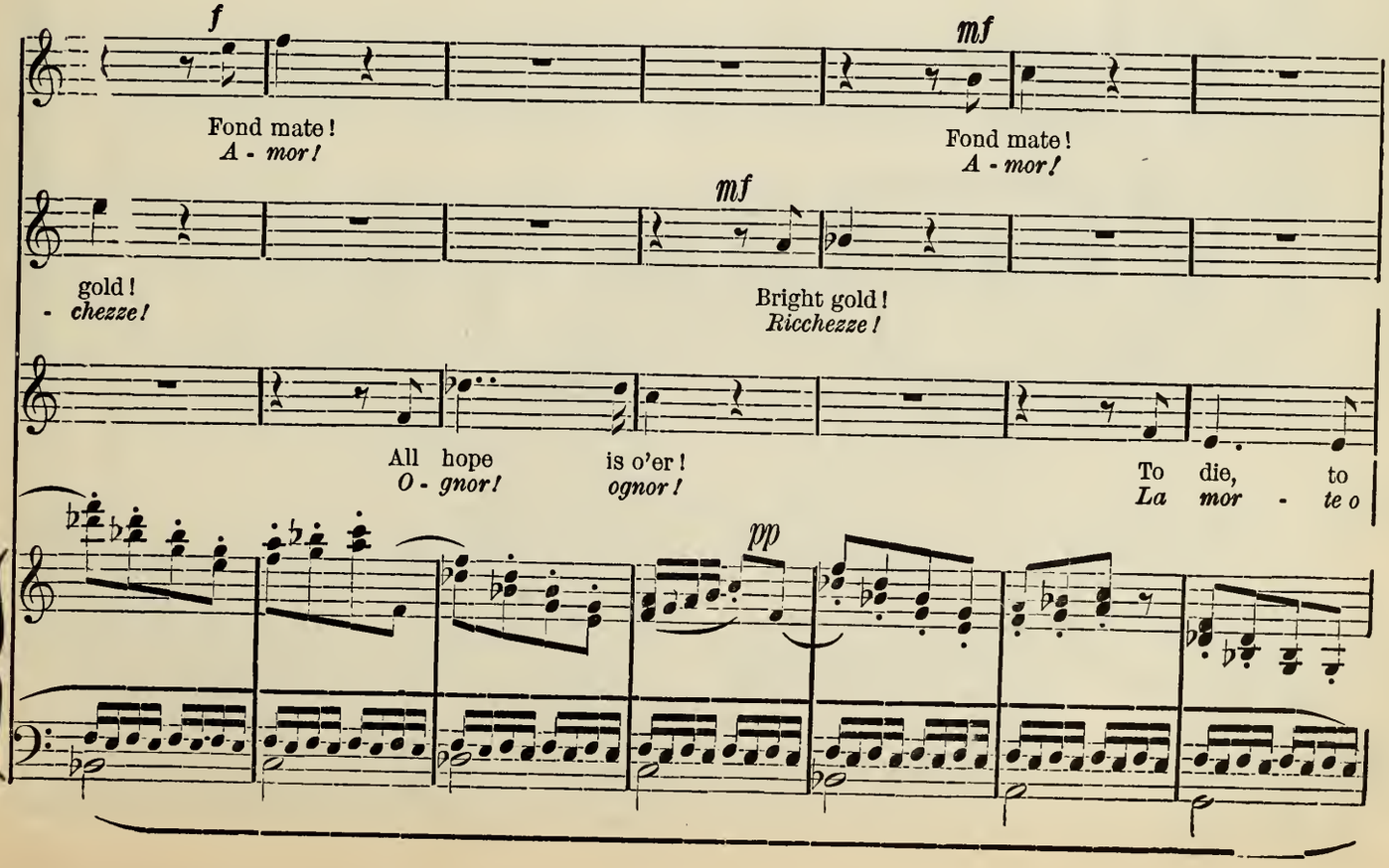

CARMEN. pp semplice e ben misurato.
In vain we seek to shun the answers that we fear, We mix the cards in vain, 'Tis useless, for the
In van per e - vi - tar le rispos- te se - vere In van le vuoi mis- chiar A nul- la ser- vi -
cards are un - to us sin - cere, And tell the truth a - gain!
- rà, le carte son sin - ce- re E non san - no ingannar!
If in the book of fate thy page is shining
Nel vo - lu- me las - sù se la pa - gi- na è

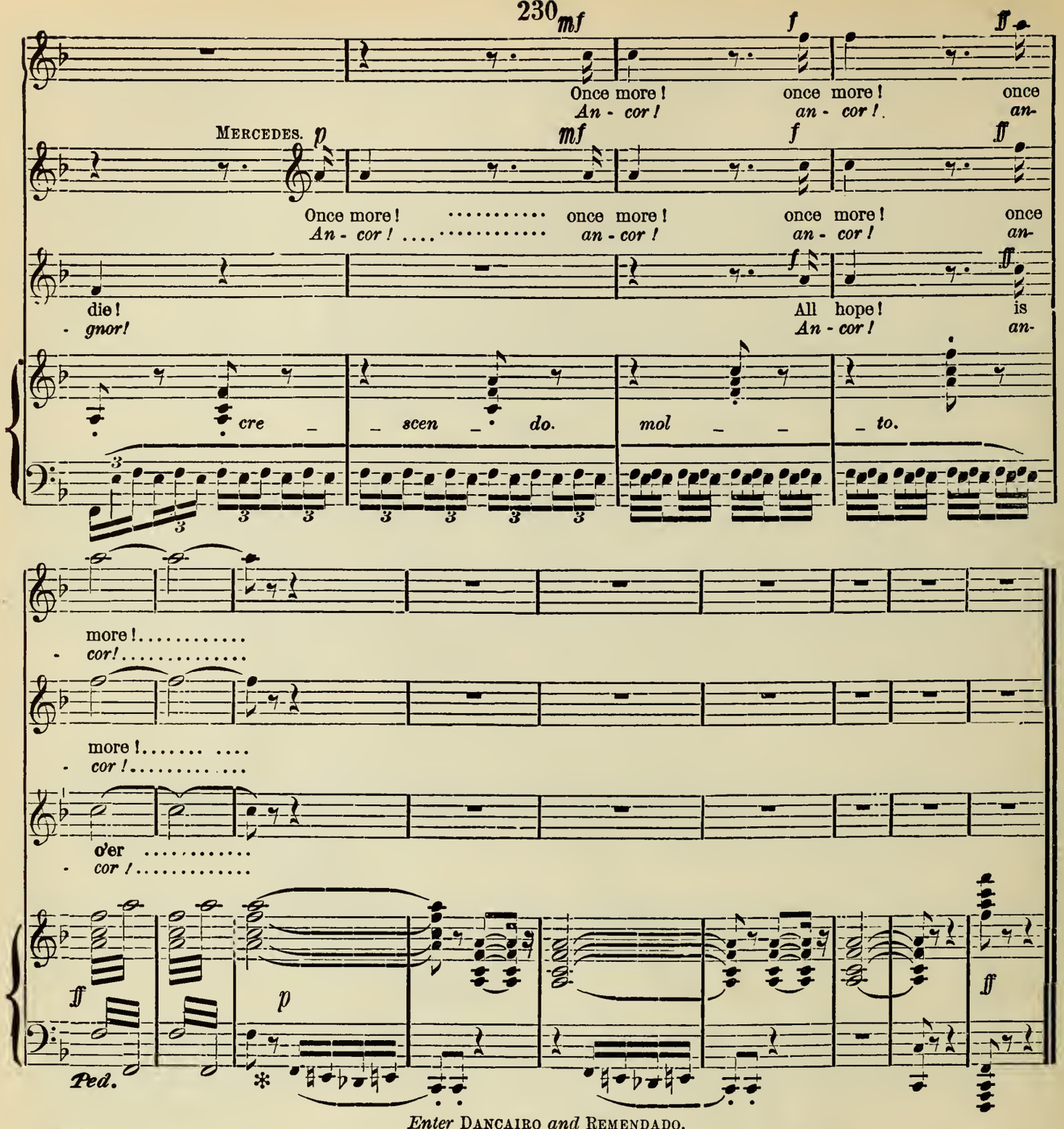

poco sf
pp
bright, Then read it without fear, The cards beneath thy hands will prophesy de - light, Thy joys are
lie- ta, Mischia,alza e non te - mer, La car- ta nel - la man si vol- te - rà di - screta annunzian-
ev - er near.... But if thou soon must die, if that word, full of woe, Be writ - ten
- do il pia - cer.... Ma se tu dei mo - rir, se la pa- rola or - ren- da E già scrit-
poco cres - - - cen - - - - - - - - -
as thy doom,.... A score times recom - mence, the cards no pi - ty show, But still re-
- ta nel ciel..... La carta al cui vo - ler è for - za che t'ar - renda Ri - pe - te-
do. - - - - - cres. molto. - - - - - - - - - ff
- peat, "The Tomb!" But if thou soon must die, a score times re - com - mence,.....
- rà: l'a - vel!.... Si, se tu dei mo - rir, La carta al cui vo - ler.....
cres - cen - - - do.
f
dim.


meno f
mf poco rit.
a tempo.
The cards no pi - ty show,.....
But still re - peat, "The tomb!".....
è for - za che t'ar - ren - da
Ri - pe - te - rà: l'av - vel.....
a tempo.
molto
p dim.
colla voce.
p
f
Once more!
An - cor!
once more!
an - cor!
All hope is
La morte an-
cres.
Frasquita.
1mo tempo.
con grazia.
Now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
Par - la - te an - cor par - la - te, o bel - le, Del l'av - ve - nir Ci
Mercedes.
con grazia.
o'er .....
- cor.....
Now, pret - ty cards, we've placed you du - ly, Our fu - ture fate come
Par - la - te an - cor par - la - te, o bel - le, Del - l'av - ve - nir Ci
1mo tempo. ♩ = 112.


p legg.
mf
tell us, tell us tru - ly; Say, who to us will trai - tors prove? Say,
da-te le no - vel - le Chi sa - rà che ci - tra - di - rà? Ed
p legg.
tell us, tell us tru - ly; Say, who to us will trai-tors prove?
da-te le no - vel - le Ed a - marci chi mai vorrà?
CARMEN.
f
Once more!..... Once
an - cor!..... an-
p
mf
who will give us faithful love? Re - ply, re - ply, Re - ply, re-
a - marci chi mai vor- ra? Par - la - te an - cor par - la - te an-
mf
f
p
Say, who will give us faithful love? Re-ply, re - ply, re - ply, re-
Ed a- mar- ci chi mai vor- rà? par- la - te an - cor par - la- te an-
ff
more!..... All hope is o'er!.....
- cor!..... ..... Spe - me non v'e!.....
f
pp

legg.
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love?
- cor, Chi sa - rà che ci tra - di - rà? Ed a - mar - ci chi mai vor - rà?
legg.
f
- ply, Say, who to us will traitors prove? Say, who will give us faith - ful love? Bright
- cor, Chi sa - rà che ci tra - di - ra? Ed a - mar - ci chi mai vor - rà! Ric -
mf
f
ff
To die, to die. All hope..... is o'er!.....
Mor - ro, mor - ro La mor - te mor - - rò.....
legg.
p


f
Fond mate!
A - mor!
mf
Fond mate!
A - mor!
mf
gold!
- chezze!
Bright gold!
Ricchezze!
All hope is o'er!
O - gnor! ognor!
To die, to
La mor - te o
pp



Enter Dancairo *and* Remendado.

Carmen. Well?

Dancairo. It was lucky I did not rely on what Lillas Pastia had said. His friend was not there; and instead of him, we found three custom-house guards on duty near the breach.

Car. Do you know their names?

Remendado. Know their names? Of course; who should know them, if we did not? A smuggler is bound to know all about the birth, parentage, education; and moral principles of every custom-house officer in the land. The three guards are Eusebio, Perez, and Bartolomeo.

Frasquita. Eusebio!

Mercedes. Perez!

Car. And Bartolomeo! Have no fear, Dancairo; we will answer for the guards

Jose. (*furious.*) Carmen!

Dan. (*to* Jose.) Have the kindness not to let your everlasting jealousy interfere with business. Daybreak is nigh, and we have no time to lose. Now then, my children! (*The Smugglers take up their packages.*) As for you (*to* Jose), I confide to you the care of the goods we leave behind. Take your gun, and place yourself on yonder rock. From thence you will be able to see if any spies are about; and if any intruder should present himself, I authorize you to make an end of him. Are all of you ready?

Rem. Yes, master.

Dan. Then let us start. (*To the three girls.*) But are you sure that you can answer for the three guards?

Car. Have no fear, Dancairo.

No. 20a. *This Dialogue to be used in place of the following Recitative when performed in English, and omitted when performed in Italian.*

No. 20a. RECITATIVE.

Allegro. RECIT. CARMEN. IL DANCAIRO.

And now? The frontier we must try now to pass, and we mean to pass, Remain out there Jo-
Ebben? Eb-ben, noi ten-terem di pas-sar, e noi passe-rem! Resta las-sù, Jo-

f

FRASQUITA, IL DANCAIRO.

-se, these bales are left in your care. And is the road quite clear now? Yes,
-*sè*, *L'occhio alle mer-ci avra-i,* *E li-be-ra la vi-a?* *Sì*

but we must be careful. Close by the gap, thro' which we wish to pass, I saw three guards! I wish we could get rid of
Ma v'han rischi assa-i! *V'han sul-la brec-cia ove dobbiam passar,* *tre do-ga-nier' Peggio per lor, so come*

p *f* *p*

CARMEN. *misurato.*

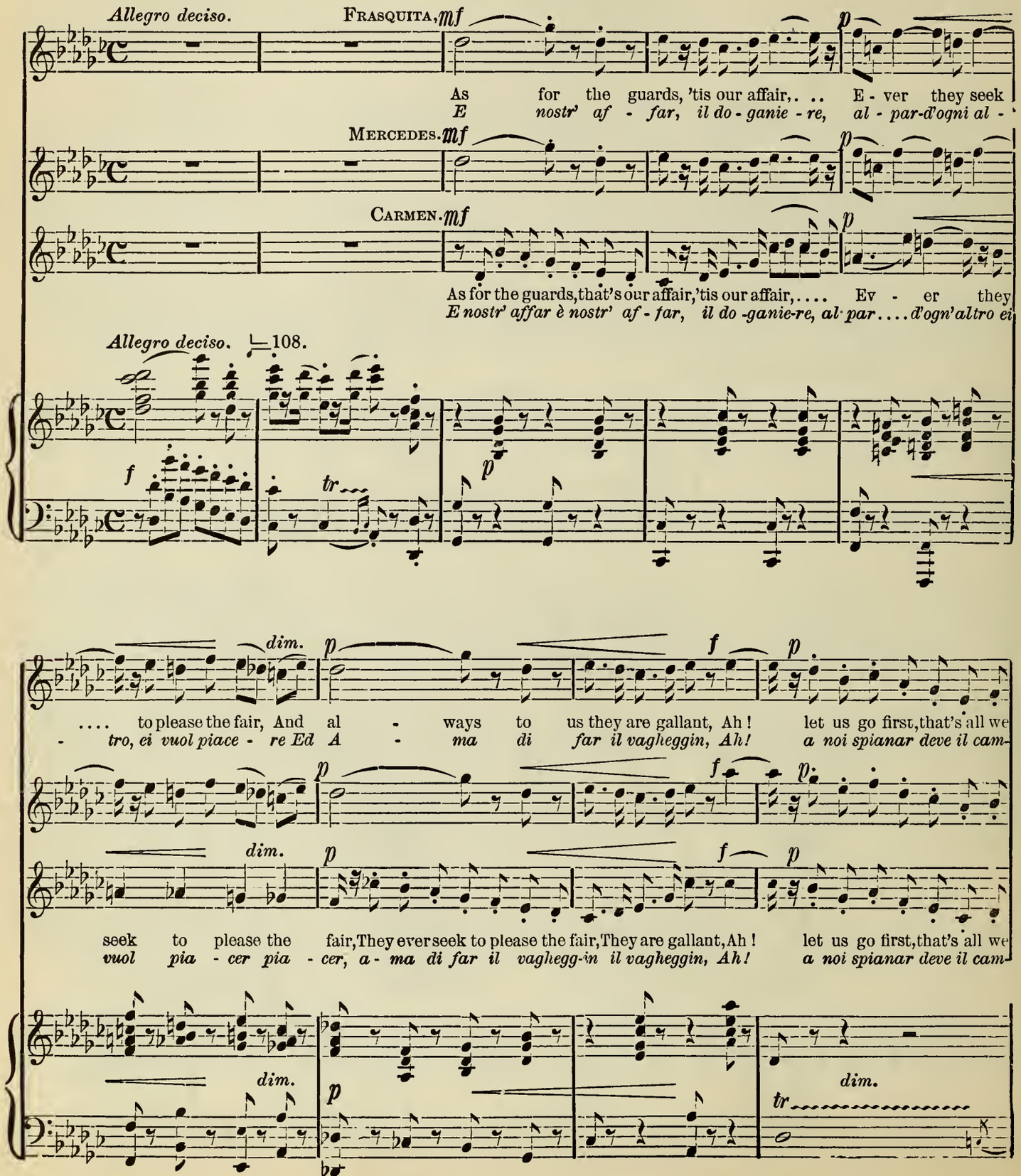
them. Take up all the bales, and we'll start, We have to pass, and pass we will!
far, *Prende-te le bal-le e partiam,....* *Non ce' che dir,* *passar dobbiam.*

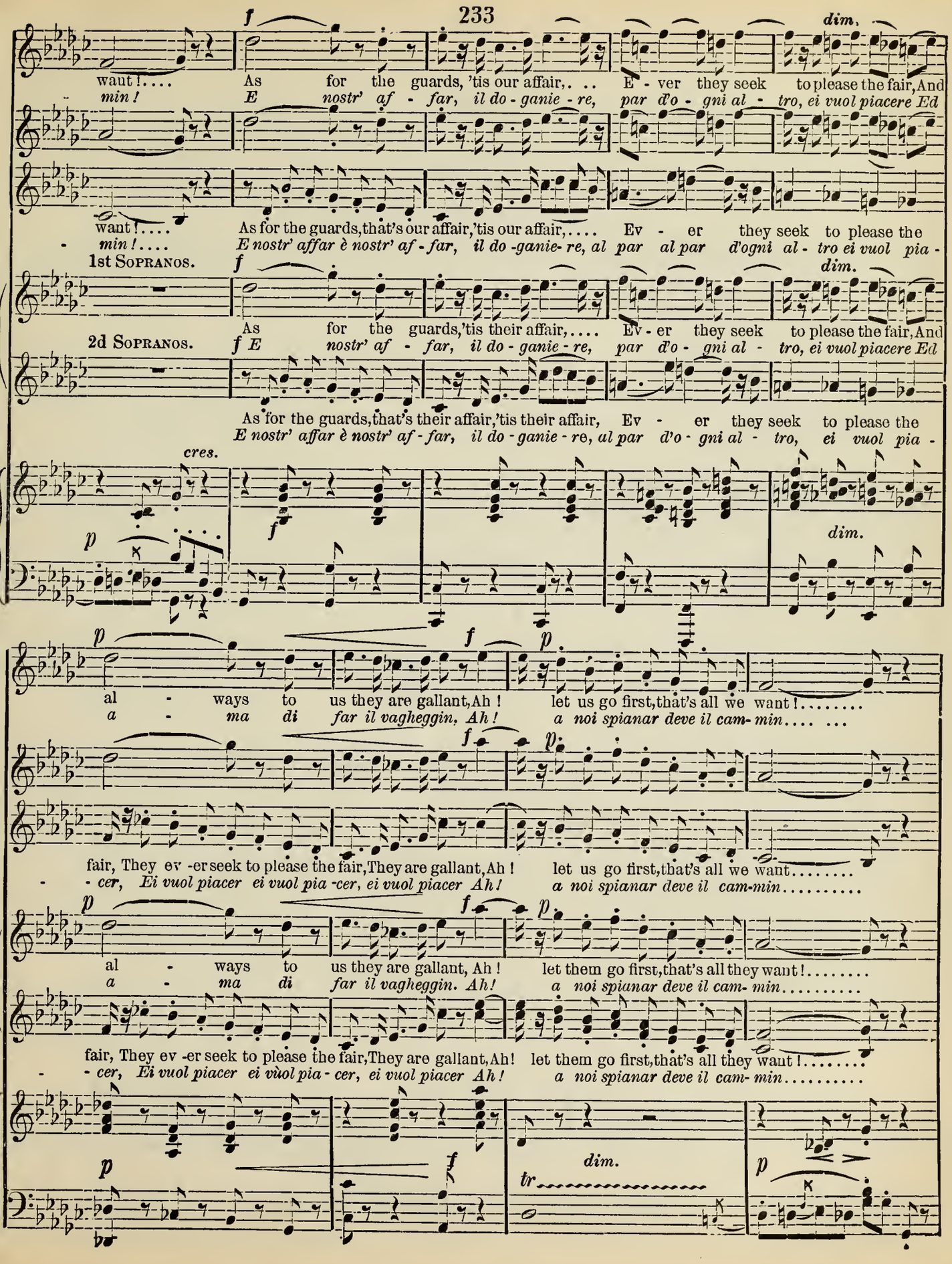
a tempo.

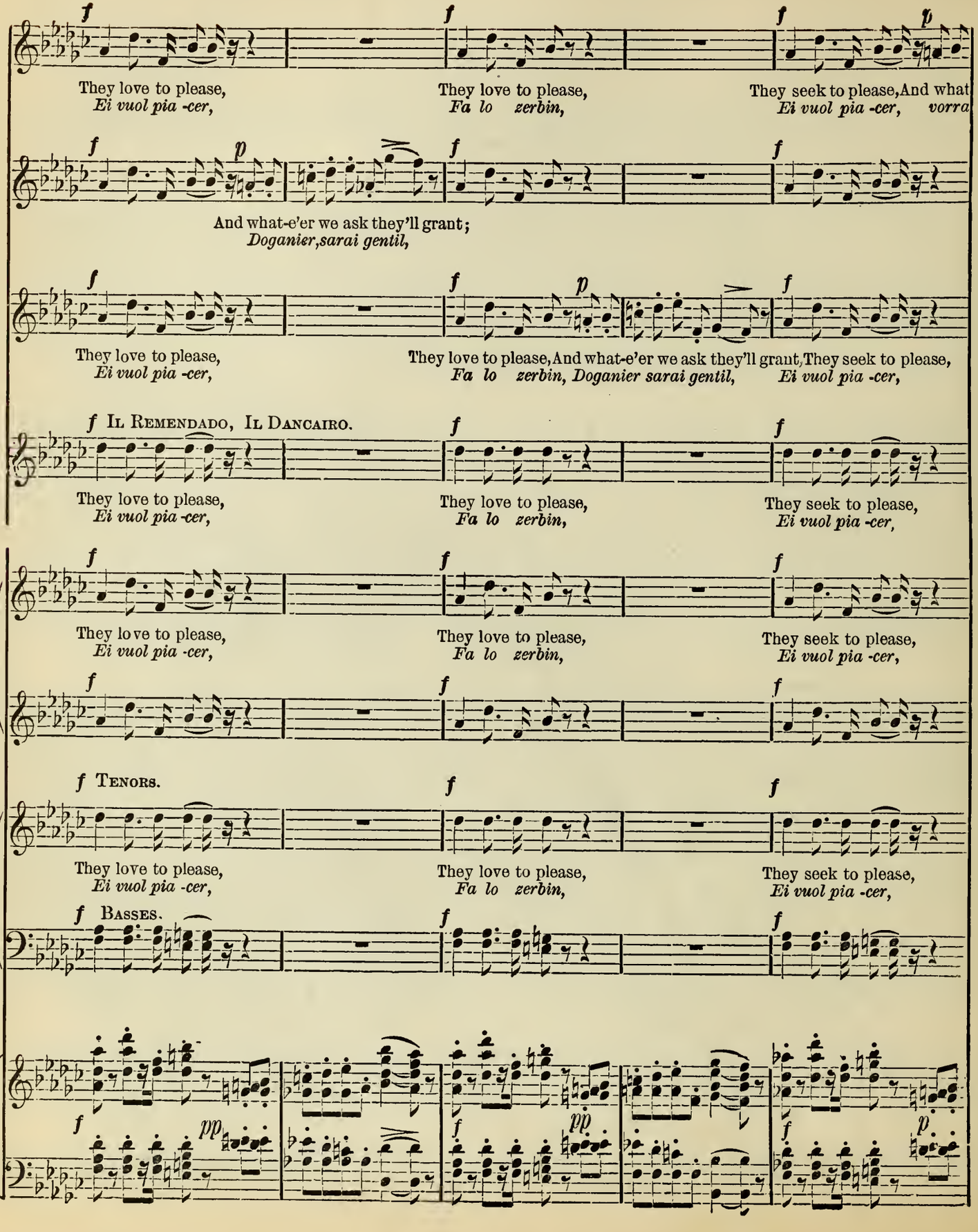
Sf *f*

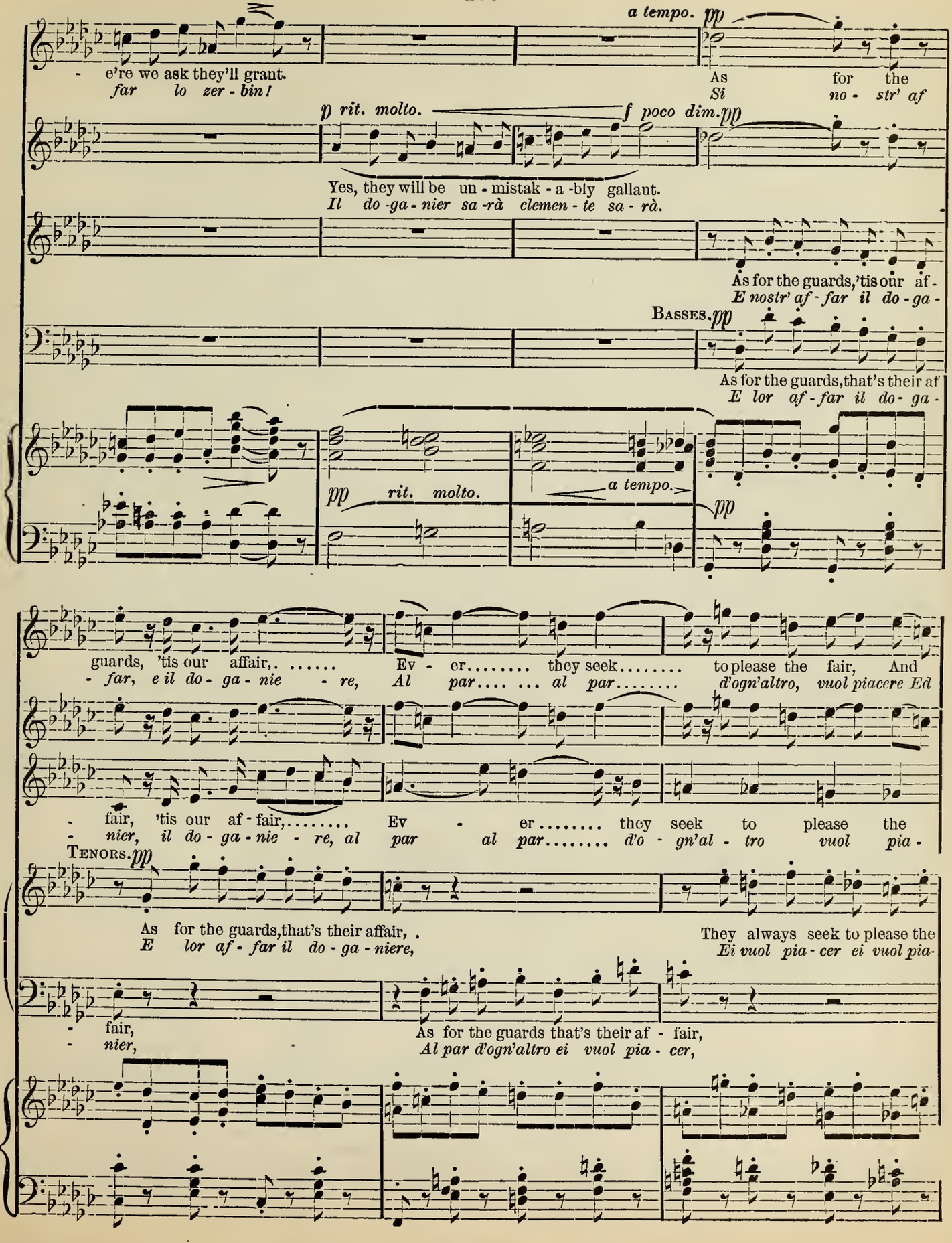
AS FOR THE GUARDS.

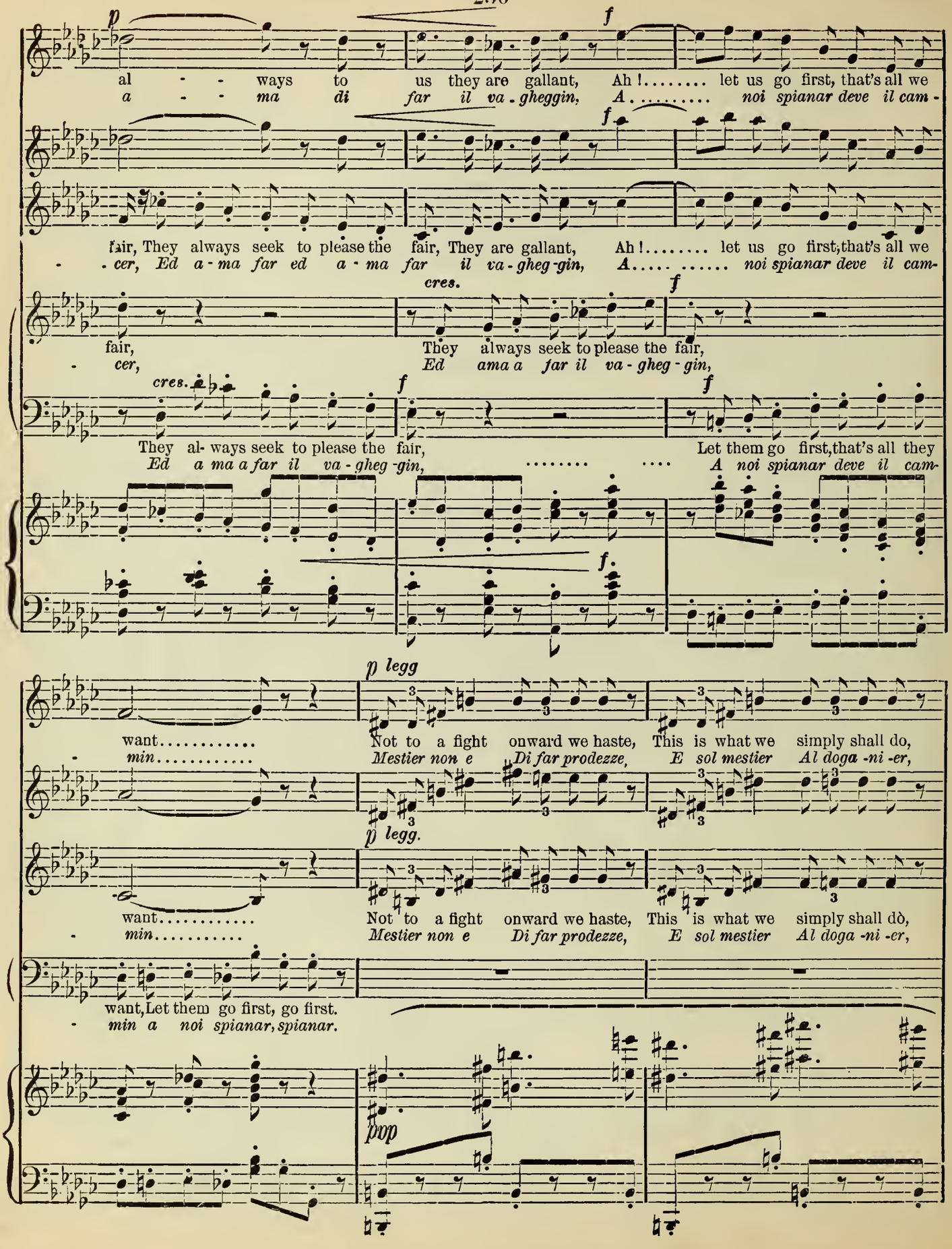
No. 21. ENSEMBLE.

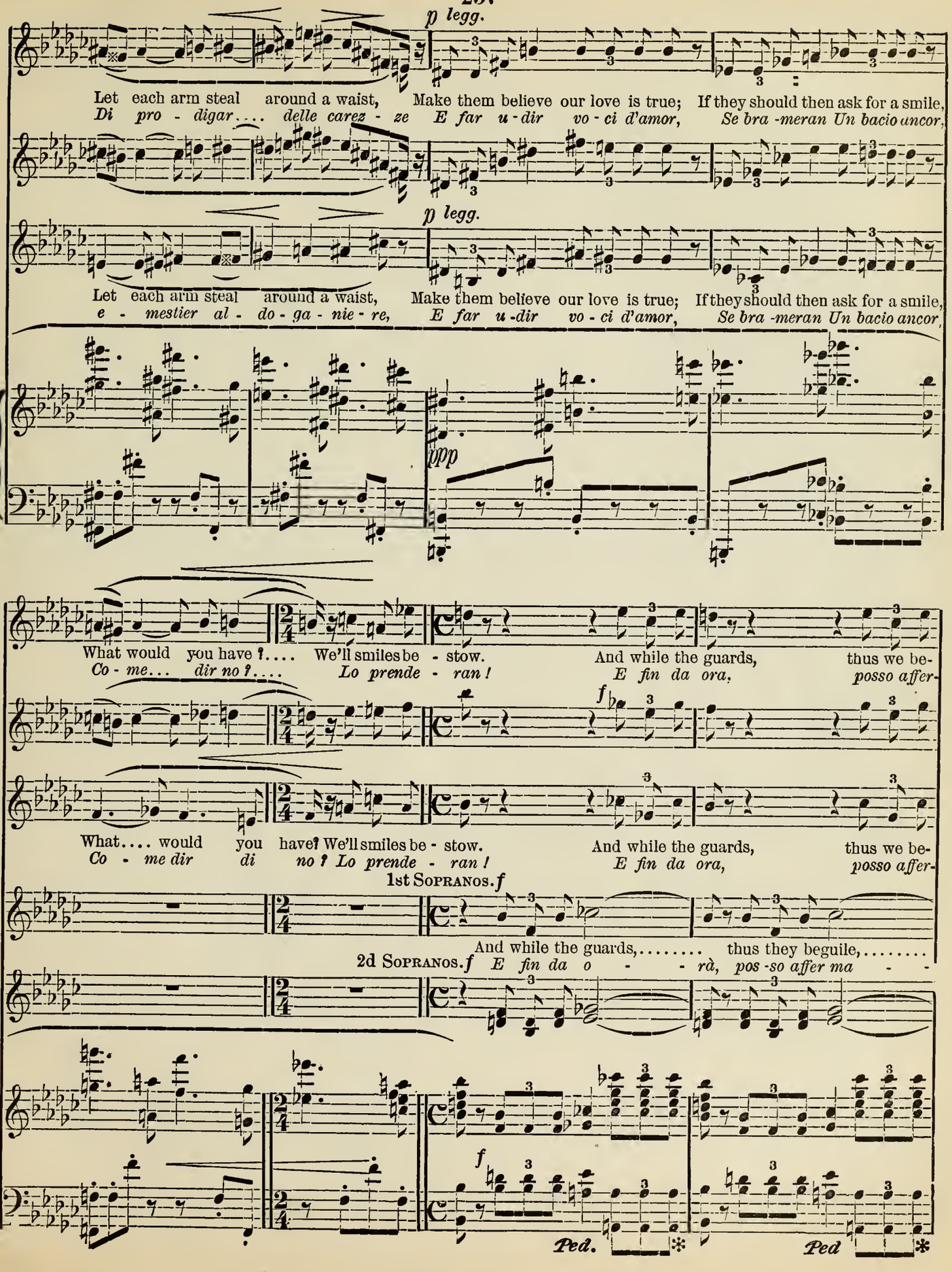

Allegro deciso.
Frasquita, mf
As for the guards, 'tis our affair, . . . E - ver they seek
E nostr' af - far, il do - ganie - re, al - par-d'ogni al -
Mercedes. mf
Carmen. mf
As for the guards, that's our affair, 'tis our affair, ... Ev - er they
E nostr' affar è nostr' af - far, il do -ganie-re, al par . . . . d'ogn'altro ei
Allegro deciso. 108.
dim.
. . . . to please the fair, And al - ways to us they are gallant, Ah! let us go first, that's all we
- tro, ei vuol piace - re Ed A - ma di far il vagheggin, Ah! a noi spianar deve il cam-
seek to please the fair, They ever seek to please the fair, They are gallant, Ah! let us go first, that's all we
vuol pia - cer pia - cer, a - ma di far il vaghegg-in il vagheggin, Ah! a noi spianar deve il cam-

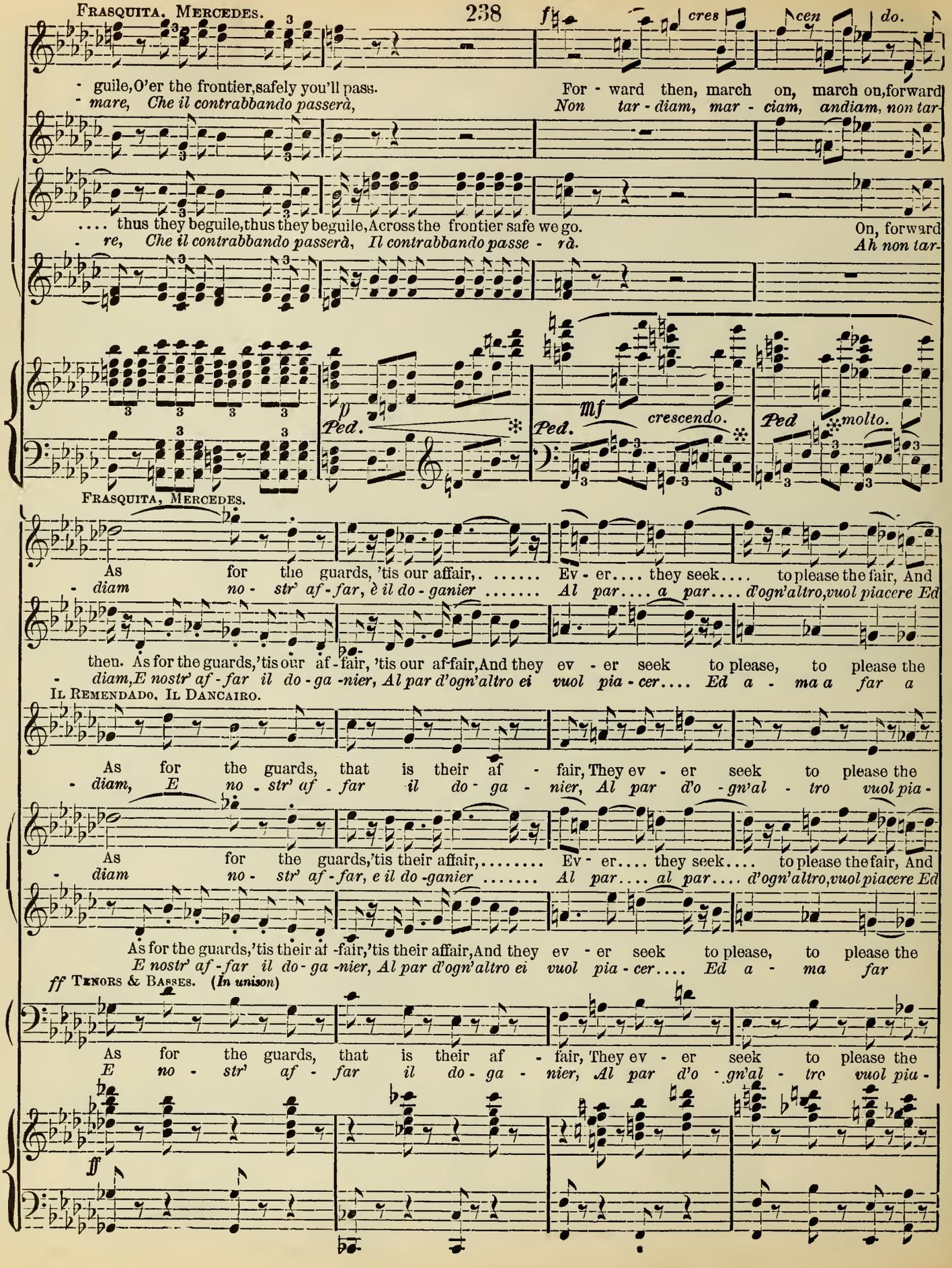

f
dim.
want!.... As for the guards, 'tis our affair,.. .. E - ver they seek to please the fair, And
- min! E nostr' af - far, il do - ganie - re, par d'o - gni al - tro, ei vuol piacere Ed
want!.... As for the guards, that's our affair, 'tis our affair,.... Ev - er they seek to please the
- min!.... E nostr' affar è nostr' af - far, il do - ganie - re, al par al par d'ogni al - tro ei vuol pia -
1st Sopranos.
f
dim.
As for the guards, 'tis their affair,.... Ev - er they seek to please the fair, And
2d Sopranos. f E nostr' af - far, il do - ganie - re, par d'o - gni al - tro, ei vuol piacere Ed
As for the guards, that's their affair, 'tis their affair, Ev - er they seek to please the
E nostr' affar è nostr' af - far, il do - ganie - re, al par d'o - gni al - tro, ei vuol pia -
cres.
p
f
dim.
p
f
p
al - ways to us they are gallant, Ah! let us go first, that's all we want!.....
a - ma di far il vagheggin, Ah! a noi spianar deve il cam- min.... ...
f
p
fair, They ev -er seek to please the fair, They are gallant, Ah! let us go first, that's all we want.....
- cer, Ei vuol piacer ei vuol pia -cer, ei vuol piacer Ah! a noi spianar deve il cam-min.....
p
f
p
al - ways to us they are gallant, Ah! let them go first, that's all they want!.....
a - ma di far il vagheggin. Ah! a noi spianar deve il cam- min.....
fair, They ev -er seek to please the fair, They are gallant, Ah! let them go first, that's all they want!.....
- cer, Ei vuol piacer ei vùol pia - cer, ei vuol piacer Ah! a noi spianar deve il cam- min.....
p
f
dim.
tr
p


They love to please,
Ei vuol pia -cer,
They love to please,
Fa lo zerbin,
They seek to please, And what
Ei vuol pia -cer, vorra
And what-e'er we ask they'll grant;
Doganier, sarai gentil,
They love to please,
Ei vuol pia -cer,
They love to please, And what-e'er we ask they'll grant, They seek to please,
Fa lo zerbin, Doganier sarai gentil, Ei vuol pia -cer,
Il Remendado, Il Dancairo.
They love to please,
Ei vuol pia -cer,
They love to please,
Fa lo zerbin,
They seek to please,
Ei vuol pia -cer,
Tenors.
Basses.


a tempo.
pp
- e're we ask they'll grant.
far lo zer - bin!
As for the
Si no - str' af
p rit. molto.
f poco dim.
pp
Yes, they will be un - mistak - a - bly gallant.
Il do - ga - nier sa - rà clemen - te sa - rà.
As for the guards, 'tis our af -
E nostr' af - far il do - ga -
Basses.
pp
As for the guards, that's their af
E lor af - far il do - ga -
pp rit. molto.
a tempo.
pp
guards, 'tis our affair, ... Ev - er . . . . . they seek . . . . . to please the fair, And
- far, e il do - ga - nie - re, Al par . . . . al par . . . . . d'ogn'altro, vuol piacere Ed
- fair, 'tis our af - fair, ... Ev - er . . . . . they seek to please the
- nier, il do - ga - nie - re, al par al par . . . . . d'o - gn'al - tro vuol pia -
Tenors.
pp
As for the guards, that's their affair, .
E lor af - far il do - ga - niere,
They always seek to please the
Ei vuol pia - cer ei vuol pia -
- fair,
- nier,
As for the guards that's their af - fair,
Al par d'ogn'altro ei vuol pia - cer,


p
f
al - - ways to us they are gallant, Ah !..... let us go first, that's all we
a - - ma di far il va - gheggin, A..... noi spianar deve il cam -
fair, They always seek to please the fair, They are gallant, Ah !..... let us go first, that's all we
- cer, Ed a - ma far ed a - ma far il va - gheg - gin, A..... noi spianar deve il cam-
cres.
fair, They always seek to please the fair,
- cer, Ed ama a far il va - gheg - gin,
They al- ways seek to please the fair, Let them go first, that's all they
Ed a ma a far il va - gheg - gin, ... A noi spianar deve il cam-
p legg
want..... Not to a fight onward we haste, This is what we simply shall do,
- min..... Mestier non e Di far prodezze, E sol mestier Al doga -ni -er,
p legg.
want..... Not to a fight onward we haste, This is what we simply shall dò,
- min..... Mestier non e Di far prodezze, E sol mestier Al doga -ni -er,
want, Let them go first, go first.
- min a noi spianar, spianar.
pop


p legg.
Let each arm steal around a waist, Make them believe our love is true; If they should then ask for a smile,
Di pro - digar.... delle carez - ze E far u - dir vo - ci d'amor, Se bra - meran Un bacio ancor,
p legg.
Let each arm steal around a waist, Make them believe our love is true; If they should then ask for a smile,
e - mestier al - do - ga - nie - re, E far u - dir vo - ci d'amor, Se bra - meran Un bacio ancor,
ppp
What would you have?.... We'll smiles be - stow. And while the guards, thus we be-
Co - me... dir no?.... Lo prende - ran! E fin da ora, posso affer-
f
What.... would you have? We'll smiles be - stow. And while the guards, thus we be-
Co - me dir di no? Lo prende - ran! E fin da ora, posso affer-
1st Sopranos. f
And while the guards,..... thus they beguile,.....
2d Sopranos. f E fin da o - - - rà, pos - so affer ma - -
f
Ped.
Ped


Frasquita. Mercedes.
cres cen do.
- guile, O'er the frontier, safely you'll pass. For - ward then, march on, march on, forward
- mare, Che il contrabbando passerà, Non tar - diam, mar - ciam, andiam, non tar-
.... thus they beguile, thus they beguile, Across the frontier safe we go. On, forward
- re, Che il contrabbando passerà, Il contrabbando passe - rà. Ah non tar-
p Ped.
mf crescendo. Ped
Ped molto.
Frasquita, Mercedes.
As for the guards, 'tis our affair, ... Ev - er.... they seek.... to please the fair, And
- diam no - str' af - far, è il do - ganier ..... Al par.... a par.... d'ogn'altro, vuol piacere Ed
then. As for the guards, 'tis our af - fair, 'tis our af-fair, And they ev - er seek to please, to please the
- diam, E nostr' af - far il do - ga - nier, Al par d'ogn'altro ei vuol pia - cer.... Ed a - ma a far a
Il Remendado, Il Dancairo.
As for the guards, that is their af - fair, They ev - er seek to please the
- diam, E no - str' af - far il do - ga - nier, Al par d'o - gn'al - tro vuol pia -
As for the guards, 'tis their affair, ... Ev - er.... they seek.... to please the fair, And
- diam no - str' af - far, e il do - ganier ..... Al par.... al par.... d'ogn'altro, vuol piacere Ed
As for the guards, 'tis their af - fair, 'tis their affair, And they ev - er seek to please, to please the
E nostr' af - far il do - ga - nier, Al par d'ogn'altro ei vuol pia - cer.... Ed a - ma far
ff Tenors & Basses. (In unison)
As for the guards, that is their af - fair, They ev - er seek to please the
E no - str' af - far il do - ga - nier, Al par d'o - gn'al - tro vuol pia -
ff

p cres.

al - ways to us they are gallant, Ah!.... let us go first, that's all we want.
a..... ma fa - re lo zerbin, Ah!.... A noi spianar deve il cammin.

fair, they e - ver seek to please the fair, to please the fair, Ah! let us go first, that's all we want.
far, Ed a-ma fa - re lo zer-bin si lo zerbin, Ah!.... A noi spianar deve il cammin.

p

fair, They are to them gal - lant, We shall pass, We shall pass,
- cer, A ma far lo zer - bin, Si pas - sar noi dob - biam,

p

al - ways to us they are gallant, Yes, let them go first, 'tis all they
a..... ma fa - re lo zerbin, Si a noi spianar deve il cam-

fair, the e - ver seek to please the fair, to please the fair, We shall pass, We shall pass,
far Ed ama a fa - re lo zer-bin si lo zerbin, Si pas - sa, p noi dob - biam,

fair, They are to them gal - lant, We shall pass, we shall
- cer, A ma far lo zer - bin, Si pas - sar si pas -

p

mf ff

Safe-ly you shall pass, Ah!..... at once we'll march! for - ward march!
Noi dobbiam pas -sar, Ah!..... passar dob - biam. lo giuriam.

we shall pass, safe at last, March..... march! for - ward march!
Si pas - sar, noi dobbiam, Ah!..... ah! si marciam!

f

want. Safe at last, yes, Ah!..... at once we'll march! for - ward march!
- min, Noi dobbiam pas - sar,..... passar dob - biam, ah! marciam!

ff

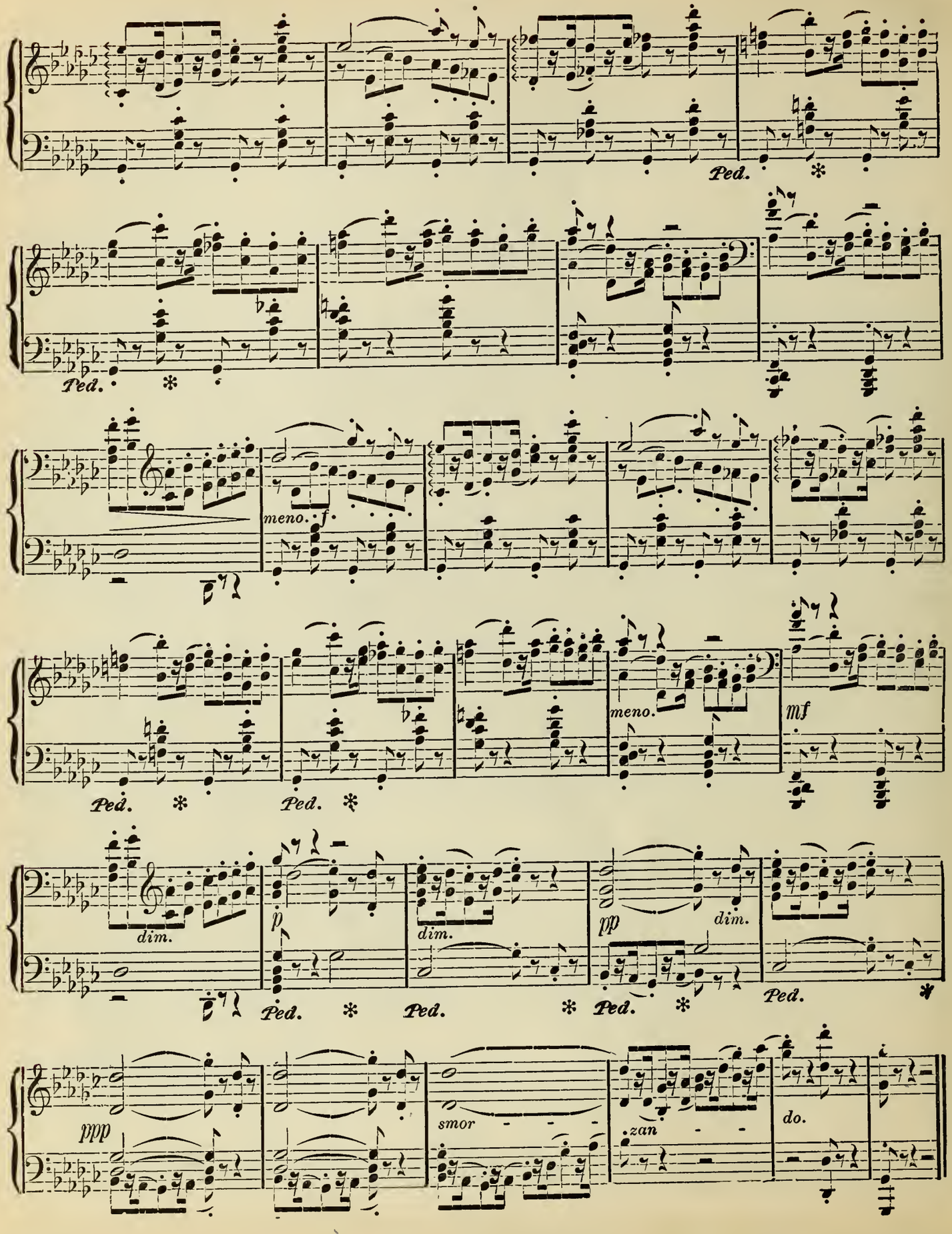
we shall pass, safe at last, March!..... march! for - ward march!
Si pas - sar, noi dobbiam, ah!..... ah! si marciam!

ff

pass, we shall pass, forward March!.....
- sar, Noi dobbiam lo giu - riam!.....

ff

Ped. * Ped.


Ped.
Ped.
meno. f
meno.
mf
Ped.
Ped.
dim.
p
dim.
pp
dim.
Ped.
Ped.
Ped.
Ped.
ppp
smor
zan
do.

HERE MUST THE SMUGGLERS DWELL.

No. 22. *(QUI DEI CONTRABBANDIER.)*

Translated and adapted by
THEODORE T. BARKER.

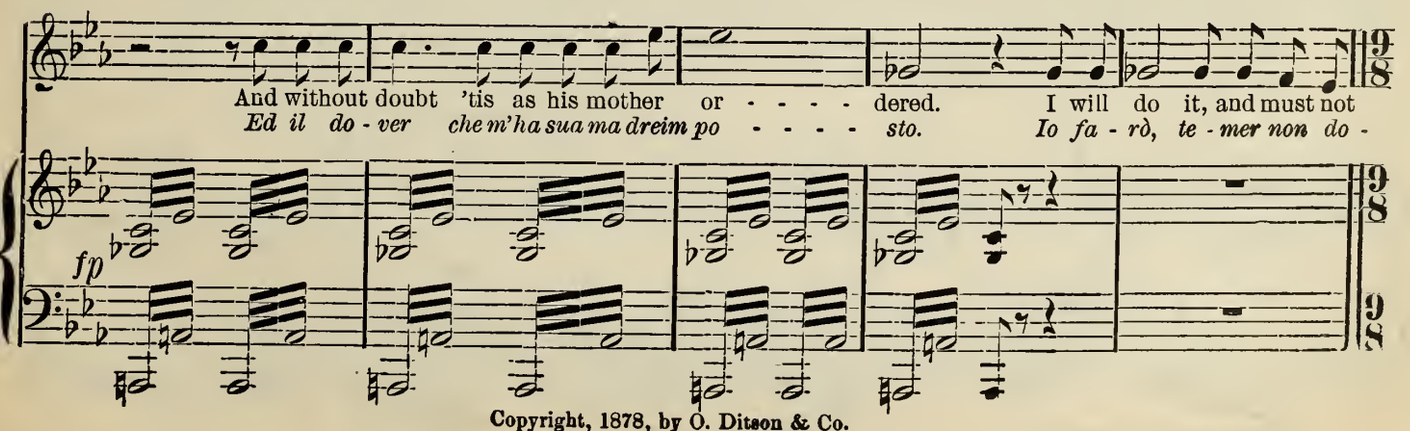
"CARMEN," by G. BIZET.

Enter MICAELA, *conducted by a guide, who quits her hastily.* RECITATIVE and ARIA.

MICAELA.—This is then the haunt where the smugglers take refuge. He's here, no doubt—soon shall I see him; the task his mother unto me confided, without trembling I will fulfil.

RECIT. MICAELA.

3
3
Here must the smugglers dwell in their se - cret a - sy - lum, Here too, Jo - sè, whom I shall see.
Qaì dei contrabban - dier è l'a - si - lo na - scos - to, E quì Jo - sè, quì lo ve - drò.
p


And without doubt 'tis as his mother or - - - - dered. I will do it, and must not
Ed il do - ver che m'ha sua ma dreim po - - - - sto. Io fa - rò, te - mer non do -
fp

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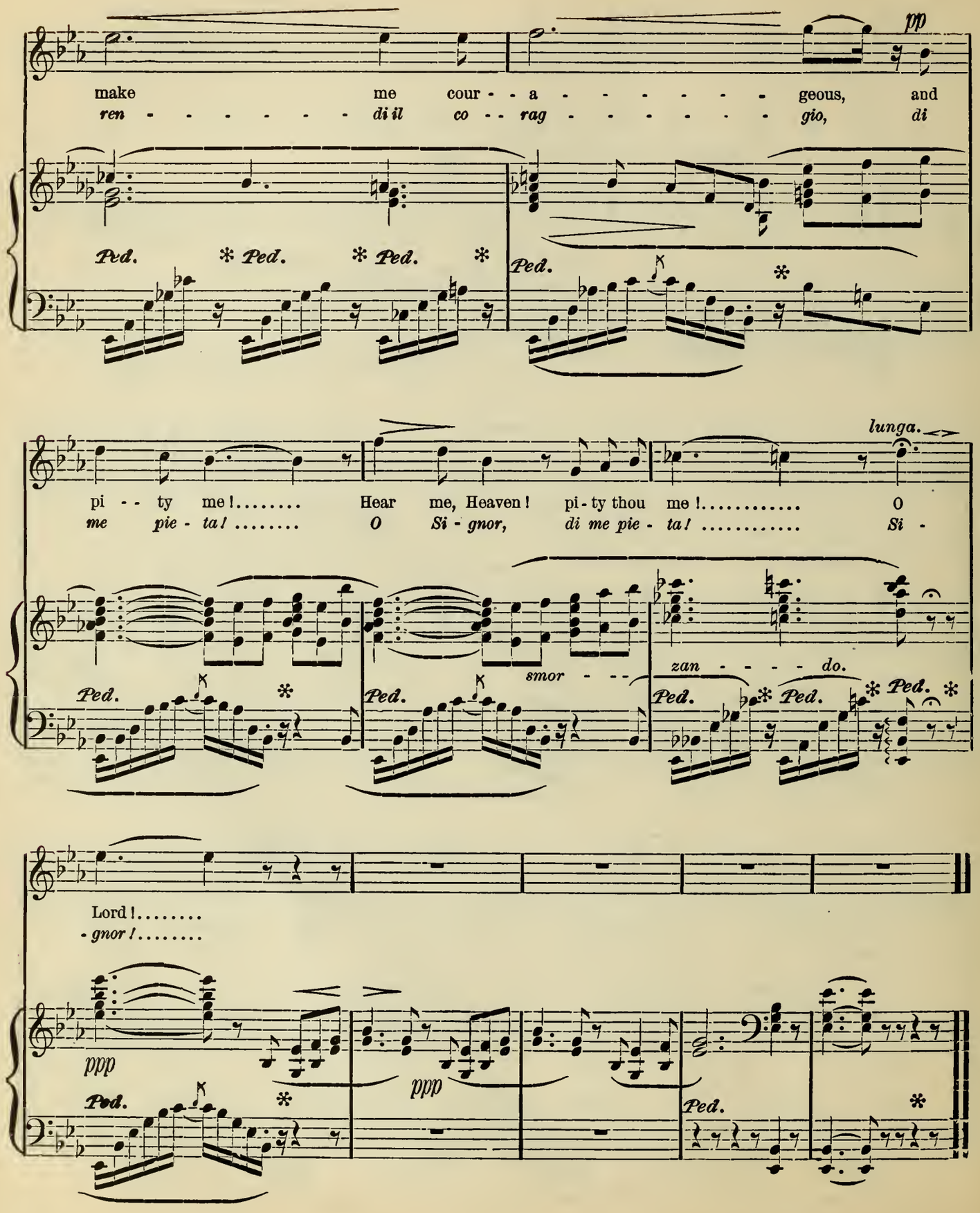
Andantino molto. ♩ = 44.
fear.....
vrò. .....
pp
espress.
Ped. * Ped. * Ped. * Ped. * Ped. *
p
I tell..... them I am not faint
Io di - - - - - - - co, no, non son pau -
pp
Ped. * Ped. * Ped. * Ped.
sf dim.
heart - - ed, I say, a - las! that I'm both strong and brave; But, when I'd
- ro - - - sa, Io di-co ahi-me! che ben va - lente è il cor; Ma se vo'
Ped. * Ped. * Ped. * Ped. * Ped. *

try ..... the strength im - part - - ed, I'm in my heart..... a.... tim - id
far ..... la co - rag - gio - - sa, In fond' al cor..... ho gran ti -
Ped. * Ped. * Ped. *
poco meno p
slave,..... In ..... this a - bode of bleak - - - ness, Thus a - lone, I have
- mor, ... So - - - - lain a - sil sel - vag - - - gio so - la sola ho ti -
Ped. * Ped. * Ped. *
cres - - - - cen - - - - do.
molto.
fear, ah! yes, a - lone, I've fear.....
- mor, ah! so - - la ho ti - - - mor. ....
cres - - - - - cen - - - - do.
Ped. Ped. *

sf dim.
heart - - ed, I say, a - las! that I'm both strong and brave; But, when I'd
- ro - - - sa, Io di-co ahi-me! che ben va - lentè e il cor. Ma se von'
Ped. * Ped. * Ped. * Ped. *
try ..... the strength im - part - - ed, I'm in my heart..... a.... tim - id
far ..... la co - rag - gio - - sa, In fondo al cor..... ho gran ti -
Ped. * Ped. * Ped. *
poco meno p
slave,..... In ..... this a - bode of bleak - - - ness, Thus a - lone, I have
- mor, ... So - - - - la in a - sil sel - vag - - - gio so - la sola ho ti -
Ped. * Ped. * Ped. *

cres - - - - cen - - - - do.
molto.
fear, ah! yes, a - lone, I've fear.....
-mor, ah! so - - la ho ti - - - mor.....
cres - - - - - cen - - - - do.
Ped.
Ped.
f
dim. p poco rit.
Thou who dost cour - age lend to weak - - ness, O Lord, now deign to shield..... me
A ques - to cor, tu da cor - rag - - gio, Deh! mi pro - teg - gi tu,..... Si
sf
Ped.
dim.
p
Ped.
pp
colla voce.
a tempo.
pp
here!..... Thou can'st a - lone!..... Hear me, Heaven! hear, and
gnor!..... Lo puoi sol tu!..... Deh! Si - gnor a me
espress.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


pp
make me cour - - a - - - - - - - - geous, and
ren - - - - - - - - di il co - - rag - - - - - - - - gio, di
Ped. * Ped. * Ped. * Ped. *
lunga.
pi - - ty me!..... Hear me, Heaven! pi - ty thou me!..... O
me pie - ta! ..... O Si - gnor, di me pie - ta! ..... Si -
smor - - -
zan - - - - do.
Ped. * Ped. * Ped. * Ped. * Ped. *
Lord!.....
- gnor!.....
ppp
ppp
Ped. * Ped. *

No. 22a.

RECITATIVE.

MICAELA. RECIT.

No, I am not de-ceiv'ed, 'tis he, on yon-der rock! 'Tis
Ma non m'inganno, no su quella roccia e-gli è! Deh!

Allegro.

p

I, Jo-se, Jo-se; I dare not yet approach. What is't he does? He takes aim! he fires!
vein a me deh! vein Io nol pos-so co-sì Ma che mai fa? E-gli mira, ei ti-rò!

f *ff*

(*Report of the gun heard.*) (*Enter* ESCAMILLO *with his hat in his hand.*)

Ah! I presumed too much on my strength, alas!
Ah! che troppo fi-dai nel mio zelo, o Signor!

dim. *p*

ESCAMILLO. RECIT. DON JOSE. ESCAMILLO.

Just a few inches lower, and I should have been shot. Give your name, and at once. Eh! gently my young friend!
Sol due di-ta più gi-ù, nè vi-vo sa-rei più Chi sei tu par-la, su? Eh! vian, pianin garzon!

f *ff*

No. 23. DUET.

Allegro.

DON JOSE. *f*

Es- ca- mil- lo?

ESCAMILLO. *f*

My name is Es - ca- mil- lo, To - re - ro, of Gran-a - da. The
Ho no - me E - sca-mil- lo, Tore-ador di Gre- na- ta,

Allegro. ♩ = 112.

ff *p*

Well I know you by name. I'm glad to see you here, and free- ly, great Es-pa-da, You're welcome here to
no - to - m'è ques-to no- me. Ben- ve - nu- to sei quì; ma dav-ver, Ca-me-ra- ta, vi po - te vi - re

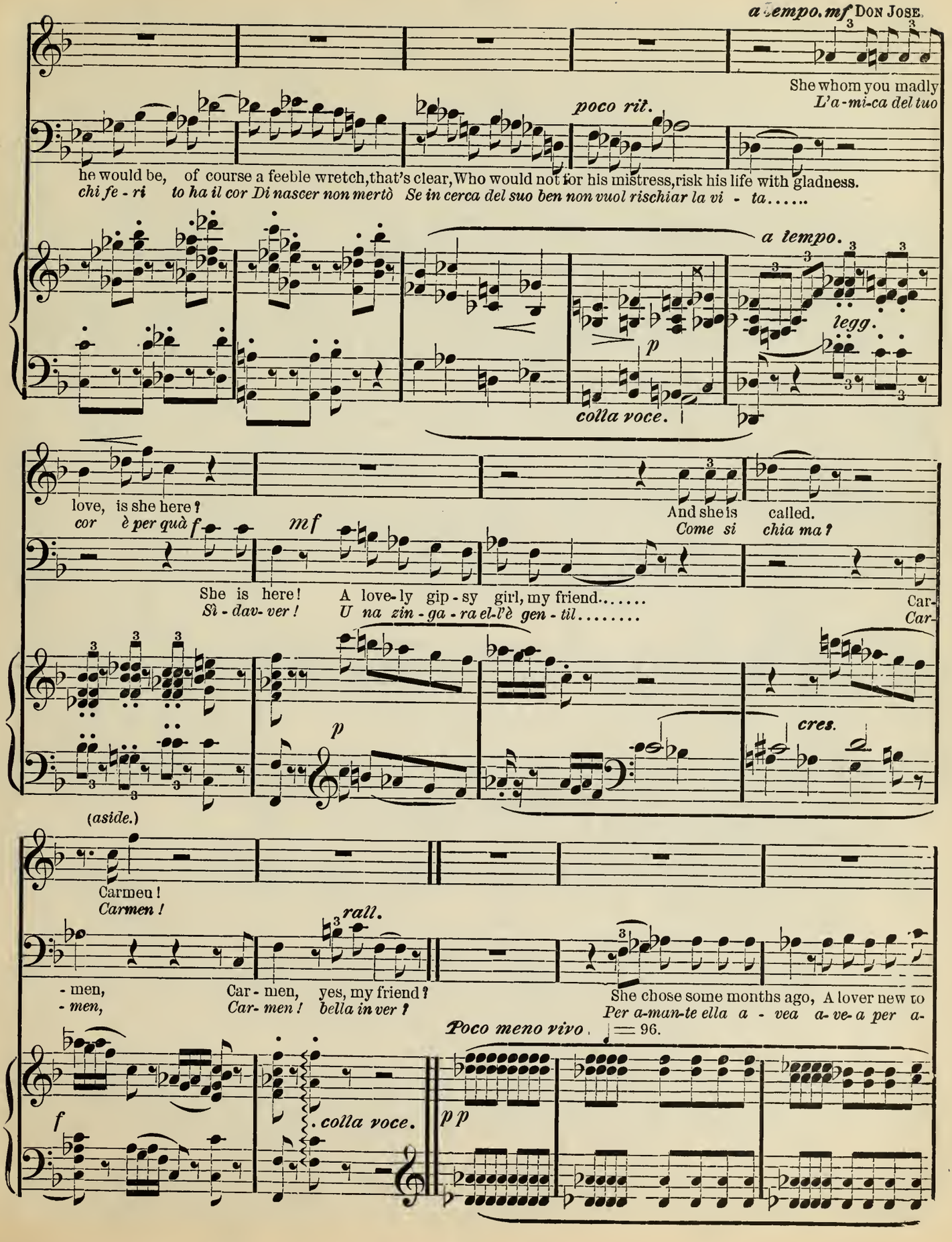
same.
io

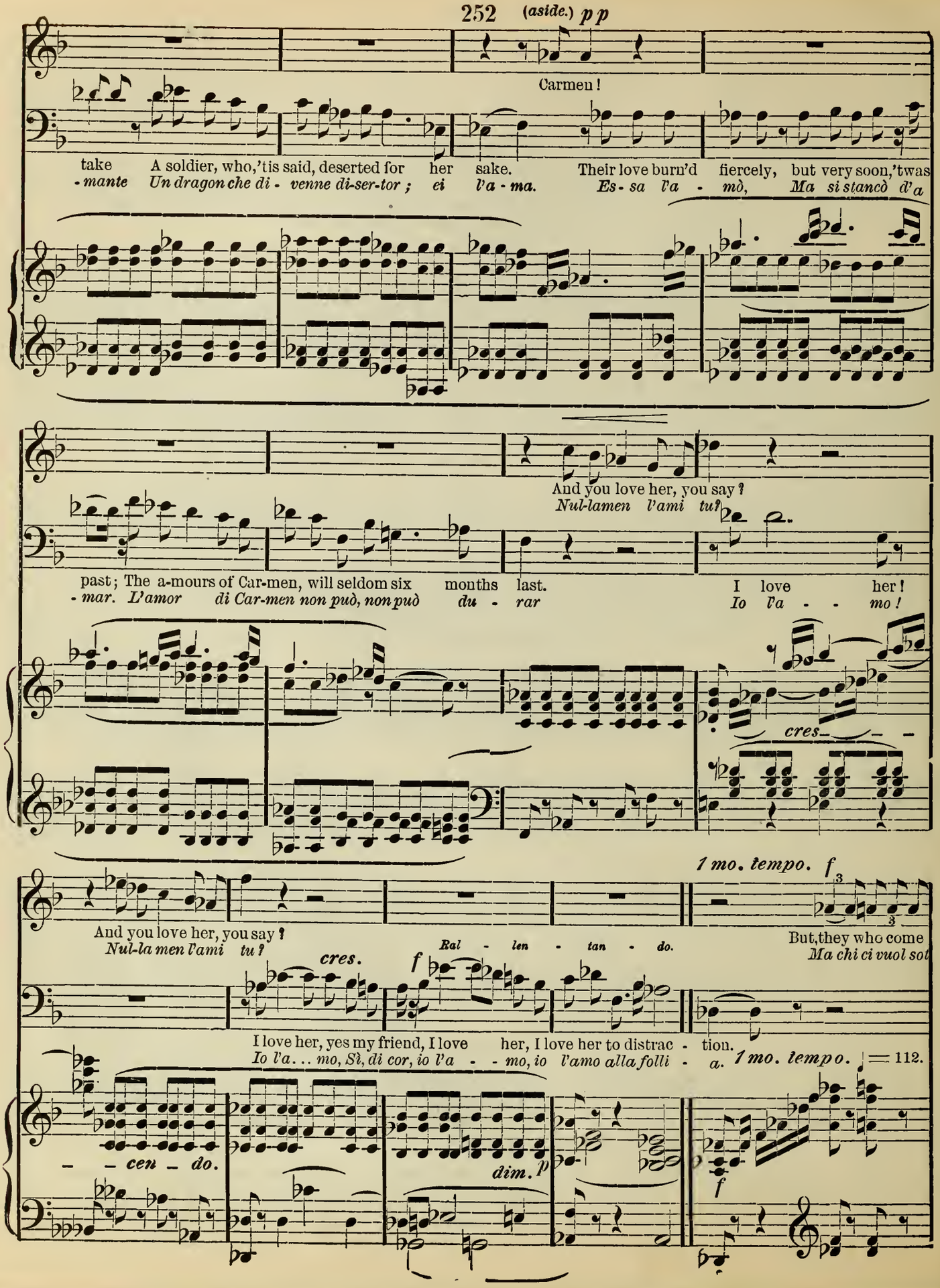
p p *p*

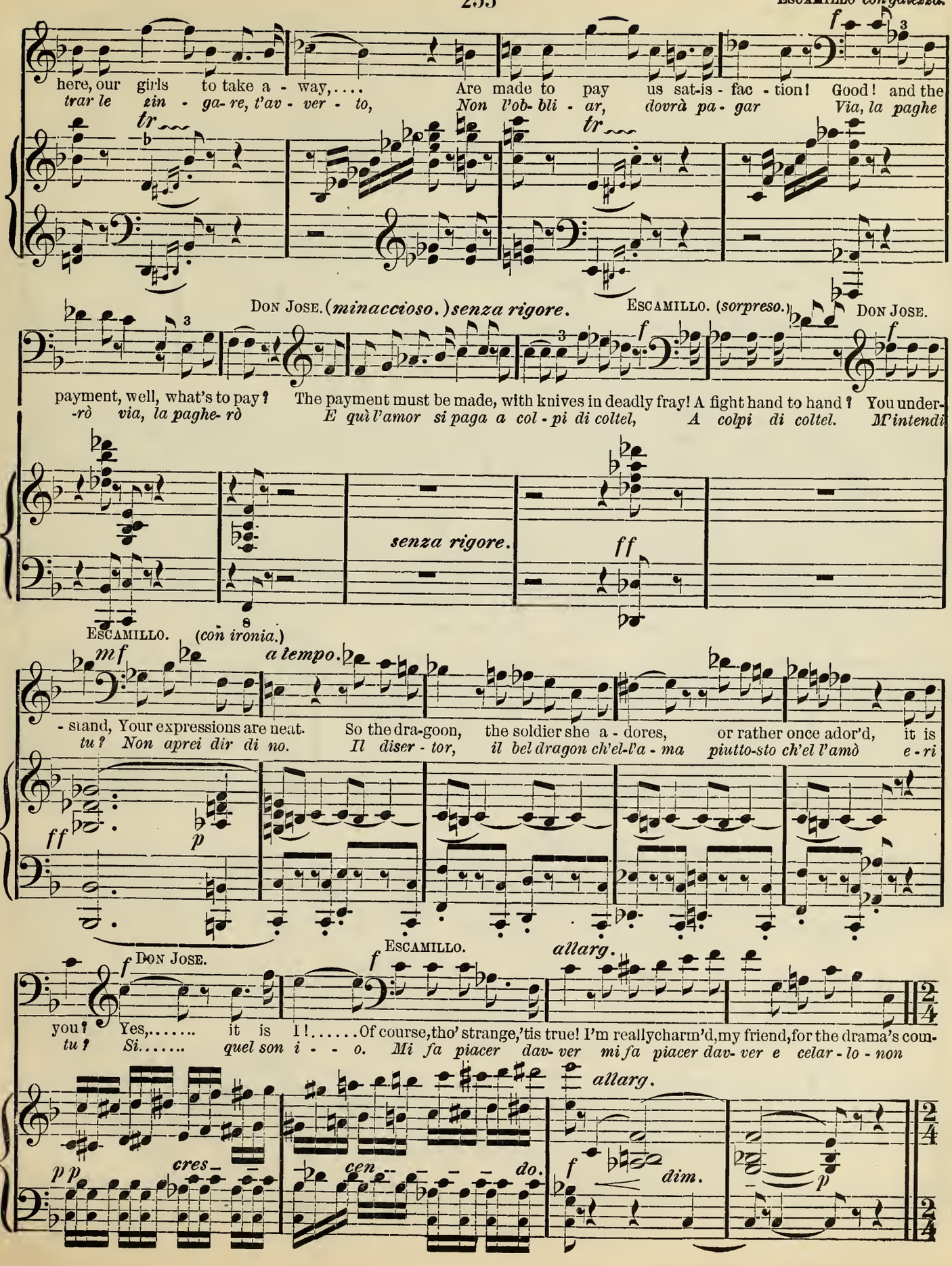
ESCAMILLO. (*Allegramete.*)

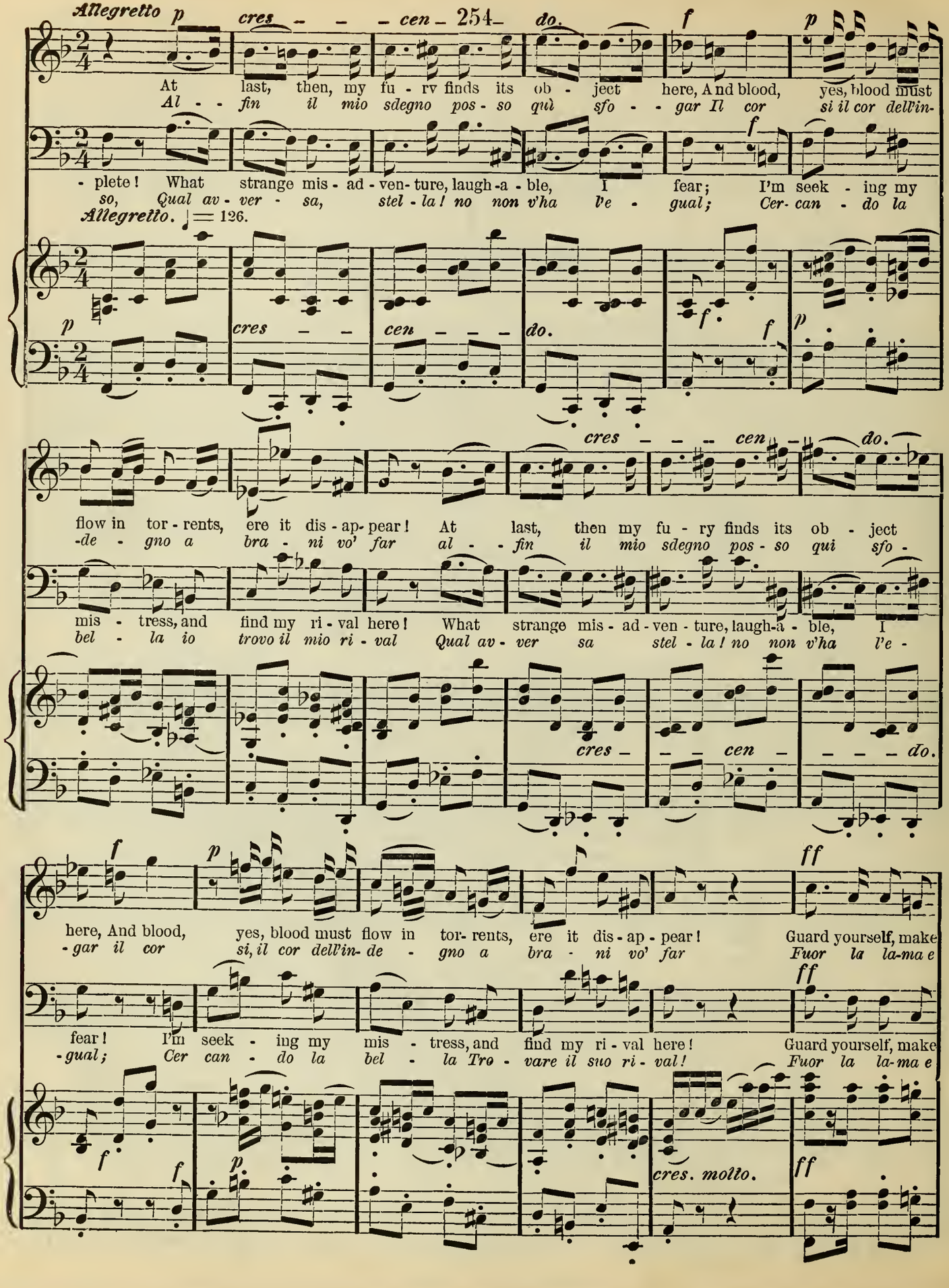
stay. With that in-tent I came. Just now I am in love, in love al-most to mad-ness, And
-star. Non ti di co di no. Ma nel cor, mio gar- zon, ho ben al- tra fe - ri - ta E

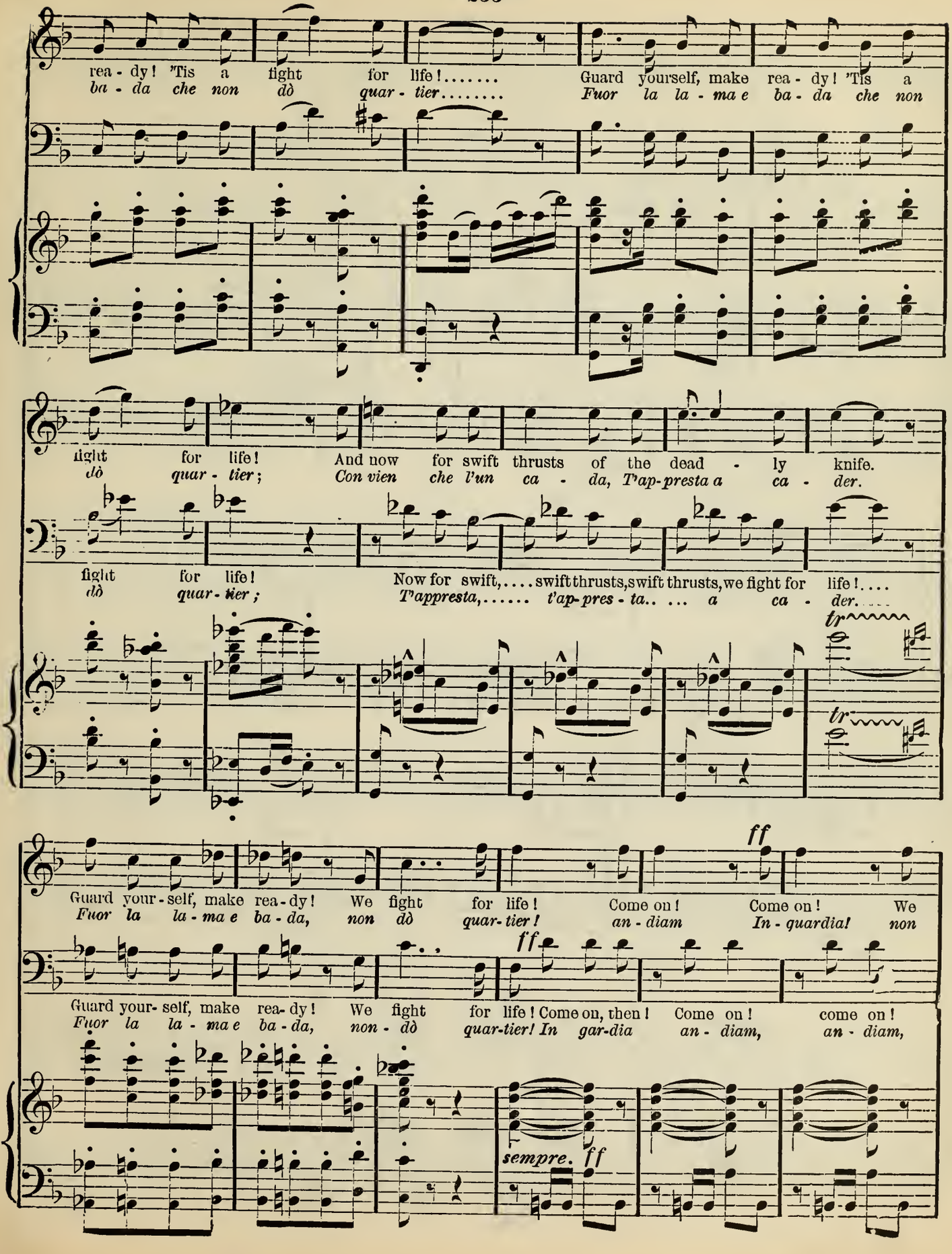
p *legg.*

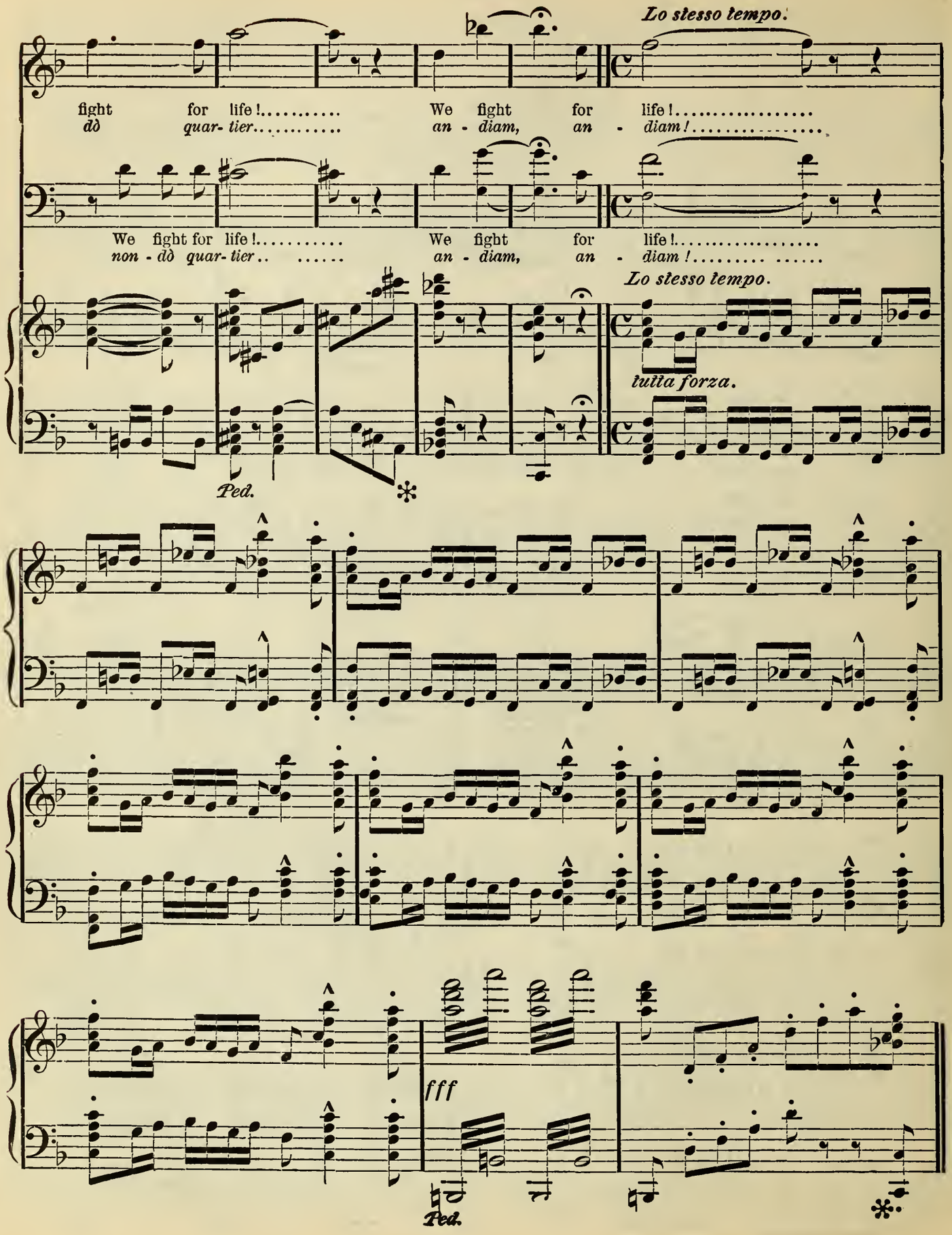

a tempo. mf DON JOSE.
She whom you madly
L'a-mi-ca del tuo
poco rit.
he would be, of course a feeble wretch, that's clear, Who would not for his mistress, risk his life with gladness.
chi fe - ri to ha il cor Di nascer non mertò Se in cerca del suo ben non vuol rischiar la vi - ta.....
a tempo.
legg.
p
colla voce.
love, is she here?
cor è per quà
f
mf
And she is called.
Come si chia ma?
She is here! A love-ly gip-sy girl, my friend.....
Sì - dav-ver! U na zin-ga-ra el-l'è gen-til.....
Car-
Car-
p
cres.
(aside.)
Carmen!
Carmen!
rall.
- men, Car - men, yes, my friend?
- men, Car-men! bella in ver?
She chose some months ago, A lover new to
Per a-man-te ella a - vea a-ve-a per a-
Poco meno vivo. ♩ = 96.
f
colla voce.
p p


(aside.) p p
Carmen!
take A soldier, who,'tis said, deserted for her sake. Their love burn'd fiercely, but very soon,'twas
-mante Un dragon che di- venne di-ser-tor; ei l'a-ma. Es-sa l'a-mò, Ma si stancò d'a
And you love her, you say?
Nul-lamen l'ami tu?
past; The a-mours of Car-men, will seldom six months last. I love her!
-mar. L'amor di Car-men non può, non può du-rar Io l'a-mo!
cres.
1 mo. tempo. f
And you love her, you say?
Nul-la men l'ami tu?
cres.
f
Ral-len-tan-do.
But, they who come
Ma chi ci vuol sot
I love her, yes my friend, I love her, I love her to distrac-tion.
Io l'a... mo, Sì, di cor, io l'a-mo, io l'amo alla folli-a.
1 mo. tempo. ♩ = 112.
-cen-do.
dim. p
f


Escamillo con galezza.
here, our girls to take a - way,....
trar le ragaz - ga- re, t'av - ver - to,
Are made to pay us sat-is - fac - tion! Good! and the
Non l'ob- bli - ar, dovrà pa - gar Via, la paghe
Don Jose. (minaccioso.) senza rigore.
Escamillo. (sorpreso.)
Don Jose.
payment, well, what's to pay?
-rò via, la paghe- rò
The payment must be made, with knives in deadly fray! A fight hand to hand? You under-
E quì l'amor si paga a col - pi di coltel, A colpi di coltel. M'intendi
senza rigore.
Escamillo. (con ironia.)
a tempo.
- stand, Your expressions are neat. So the dra-goon, the soldier she a - dores, or rather once ador'd, it is
tu? Non aprei dir di no. Il diser - tor, il bel dragon ch'el-l'a - ma piutto-sto ch'el l'amò e - ri
Don Jose.
Escamillo.
allarg.
you? Yes,..... it is I!.....Of course,tho' strange,'tis true! I'm reallycharm'd,my friend,for the drama's com-
tu? Si..... quel son i - - o. Mi fa piacer dav- ver mi fa piacer dav- ver e celar - lo - non
allarg.
cres- cen- do.
dim.


Allegretto
p
cres - - - cen - do.
f
p
At last, then, my fu - ry finds its ob - ject here, And blood, yes, blood must
Al - fin il mio sdegno pos - so quì sfo - gar Il cor si il cor dell'in-
- plete! What strange mis - ad - ven - ture, laugh - a - ble, I fear; I'm seek - ing my
so, Qual av - ver - sa, stel - la! no non v'ha l'e - gual; Cer - can - do la
Allegretto. ♩ = 126.
p
cres - - cen - - - do.
f
f
p
flow in tor - rents, ere it dis - ap - pear! At last, then my fu - ry finds its ob - ject
-de - gno a bra - ni vo' far al - fin il mio sdegno pos - so qui sfo -
mis - tress, and find my ri - val here! What strange mis - ad - ven - ture, laugh - a - ble, I
bel - la io trovo il mio ri - val Qual av - ver sa stel - la! no non v'ha l'e -
cres - - cen - - do.
f
p
ff
here, And blood, yes, blood must flow in tor - rents, ere it dis - ap - pear! Guard yourself, make
- gar il cor si, il cor dell'in - de - gno a bra - ni vo' far Fuor la la - ma e
fear! I'm seek - ing my mis - tress, and find my ri - val here! Guard yourself, make
- gual; Cer can - do la bel - la Tro - vare il suo ri - val! Fuor la la - ma e
f
f
p
cres. molto.
ff


rea - dy! 'Tis a fight for life!.....
ba - da che non dò quar - tier.....
Guard yourself, make rea - dy! 'Tis a
Fuor la la - ma e ba - da che non
fight for life!
dò quar - tier;
And now for swift thrusts of the dead - ly knife.
Con vien che l'un ca - da, T'ap-presta a ca - der.
fight for life!
dò quar - tier;
Now for swift,.... swift thrusts, swift thrusts, we fight for life!....
T'appresta,..... t'ap-pres - ta.. ... a ca - der.
tr
tr
ff
Guard your - self, make rea - dy! We fight for life! Come on! Come on! We
Fuor la la - ma e ba - da, non dò quar - tier! an - diam In - guardia! non
ff
Guard your - self, make rea - dy! We fight for life! Come on, then! Come on! come on!
Fuor la la - ma e ba - da, non - dò quar-tier! In gar-dia an - diam, an - diam,
sempre. ff


Lo stesso tempo.
fight for life!.....
dò quar- tier.....
We fight for life!.....
an - diam, an - diam!.....
We fight for life!.....
non - dò quar- tier.. .....
We fight for life!.....
an - diam, an - diam!..... .....
Lo stesso tempo.
tutta forza.
Ped.
fff
Ped.

No. 24. FINALE.

[*During the combat* ESCAMILLO *stands on the defensive. Suddenly he misses his footing, and falls to the ground.* CARMEN, DANCAIRO, *and the rest of the smugglers have returned on hearing the report of* JOSE'S *gun, and, just as* JOSE *is about to plunge his dagger in the breast of* ESCAMILLO, *his arm is seized by* CARMEN.]

Moderato.

f CARMEN. RECIT. *a tempo.*

Hol-la! Holla! Jo-sè.
O-la! o-la! Jo-se.

ESCAMILLO (*to* CARMEN.)

p

Ah! my soul..... is de-light-ed!
Bravo! con gio- ia infi-ni-ta

Moderato. ♩= 92. *a tempo.*

colla voce.

p

p

(*to* DON JOSE.) *mf*

Aid-ed by thee, Carmen, at last my love's re-qui- ted.....
veg- go che a te, Carmen, io debbo la mia vi- - ta

Se-nor sol-dier, as for you, just
Quanto a te, ...bel dragon, io

p

pp

pp

cres. *dim.*

d

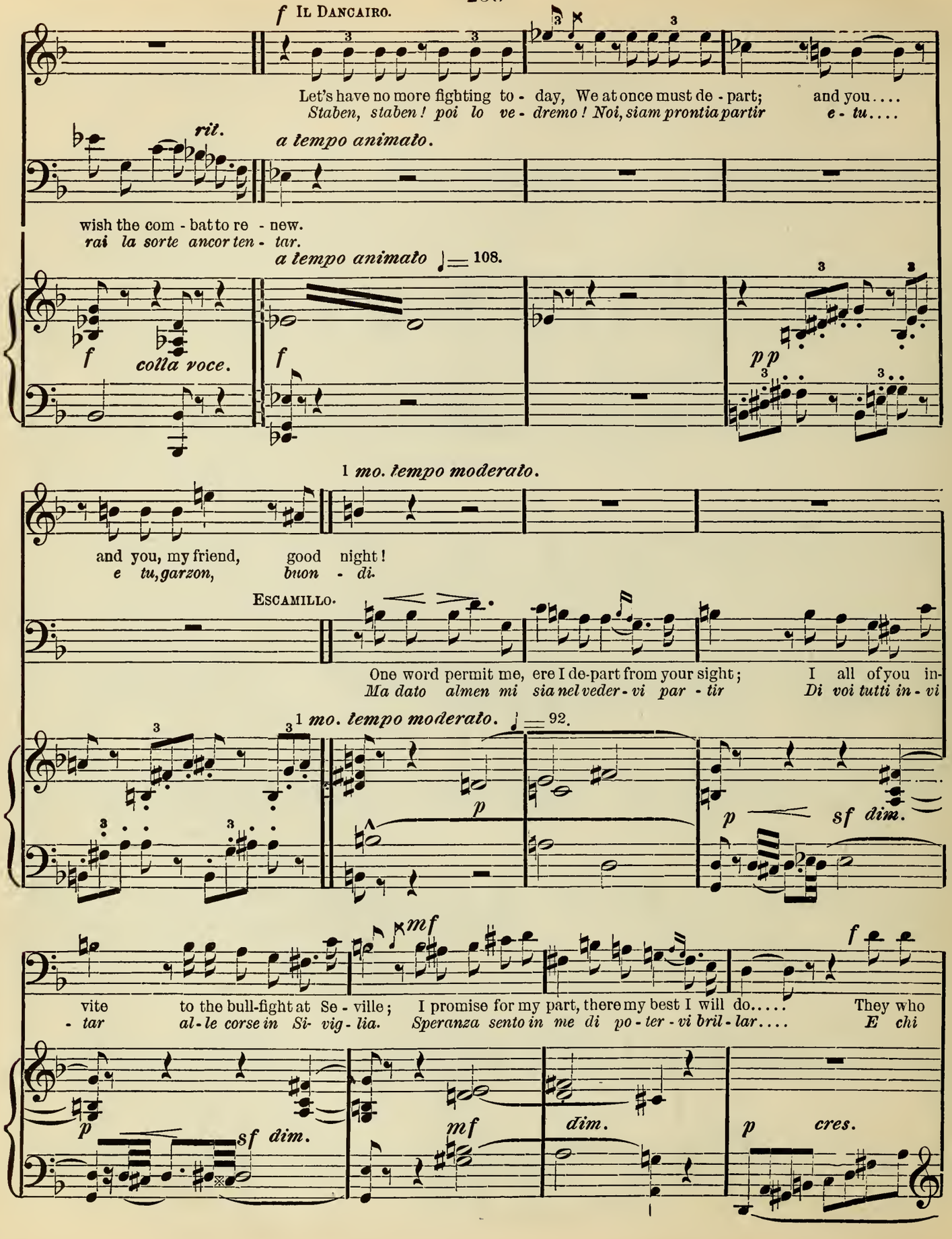
cres.

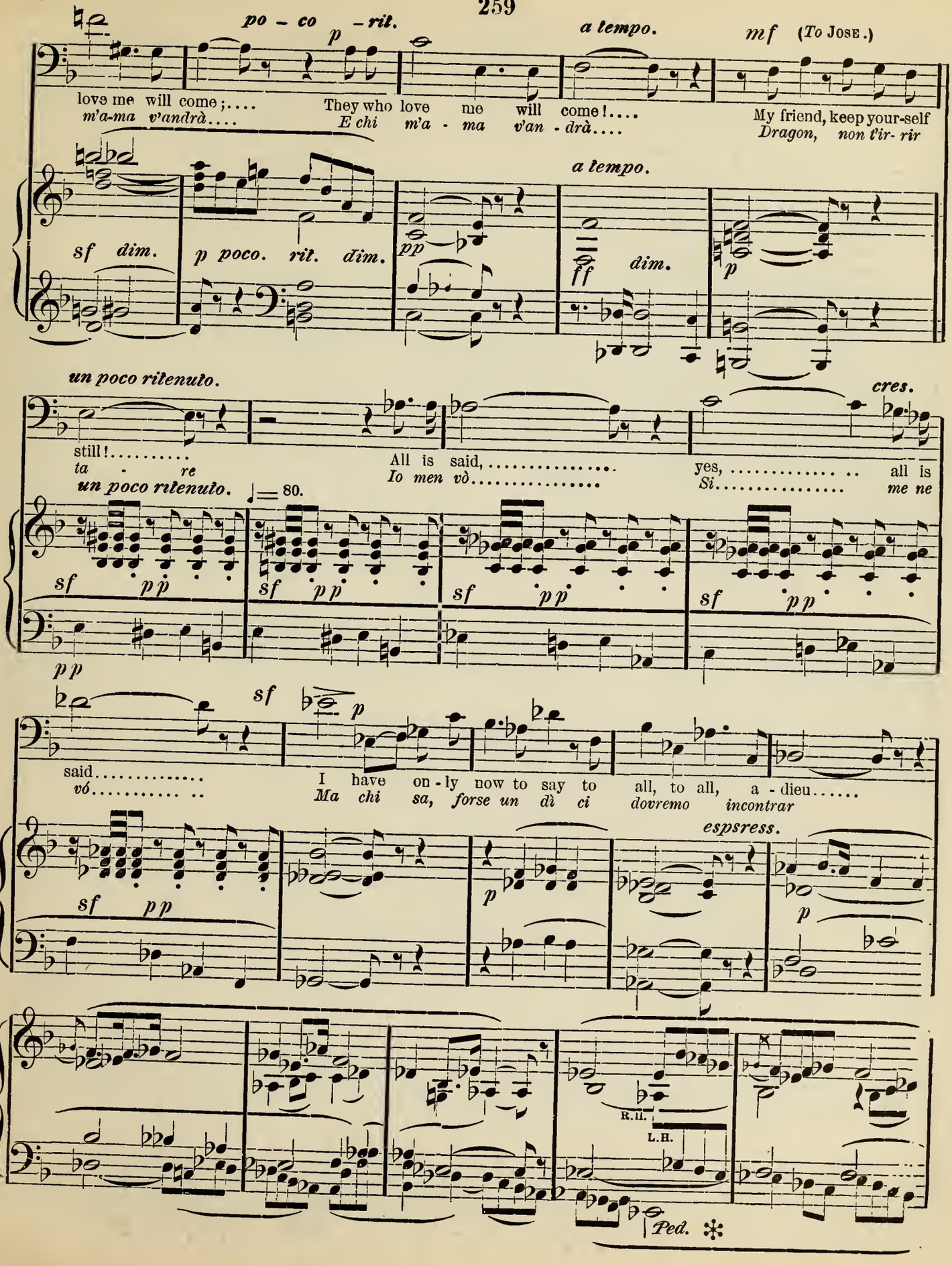
f

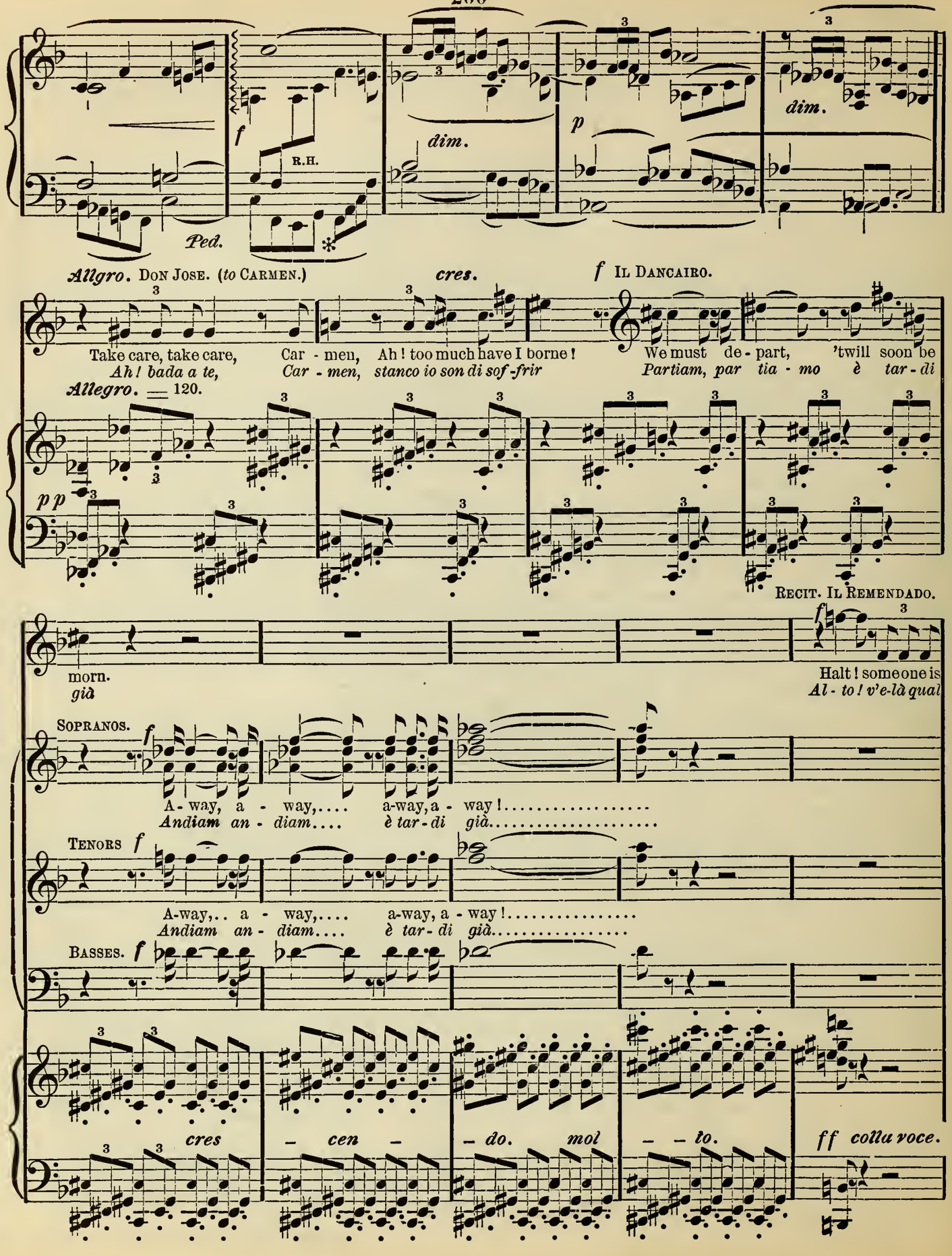
now, our game stands e-ven, The conq'ring game we'll play, the conq'ring game we'll play,
son al tuo servi- zio, e ri-comin-cere- mo' si ri-comin-ce-re,

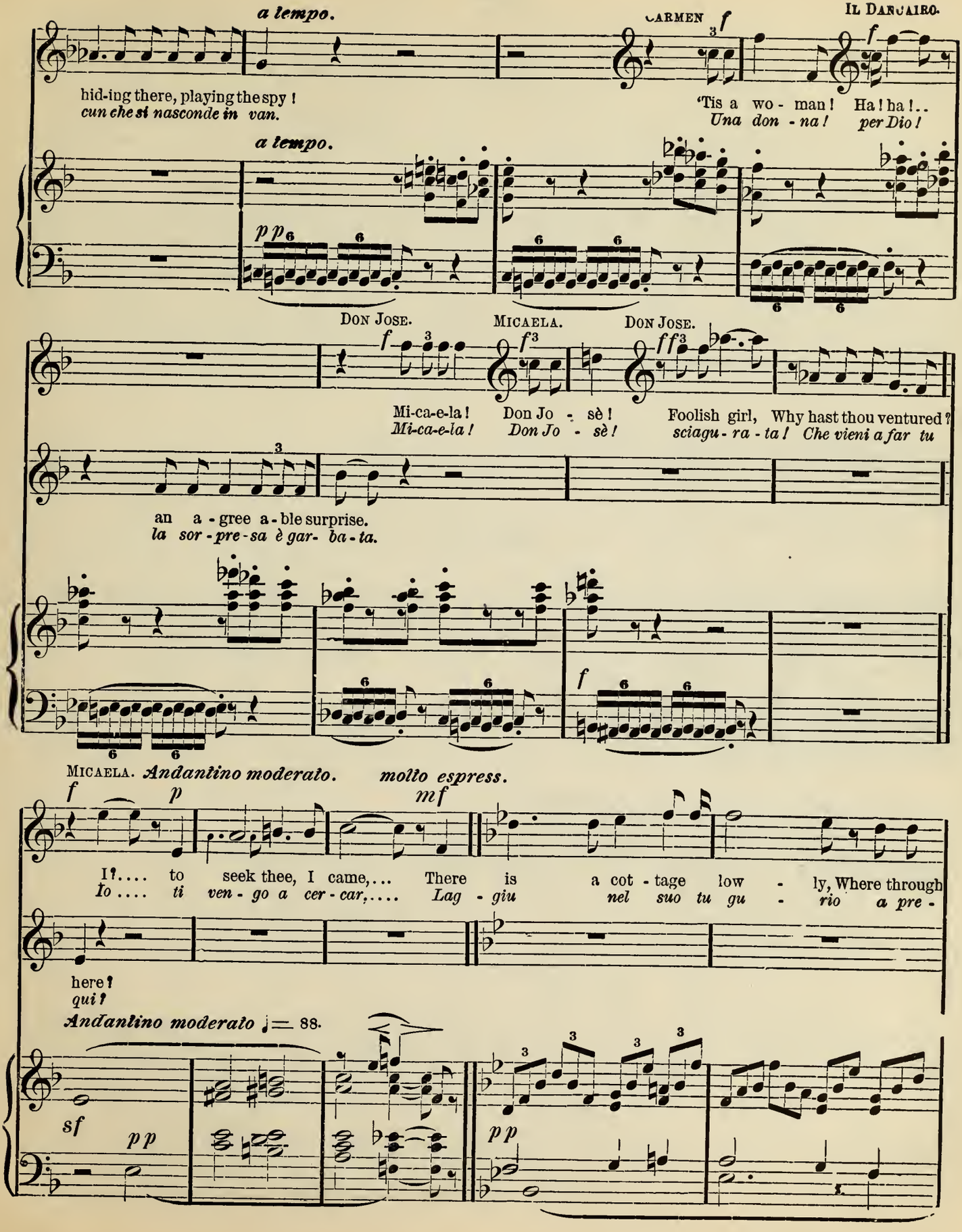
Whene'er, whene'er you
- mo Il dì che tu vor

cres.

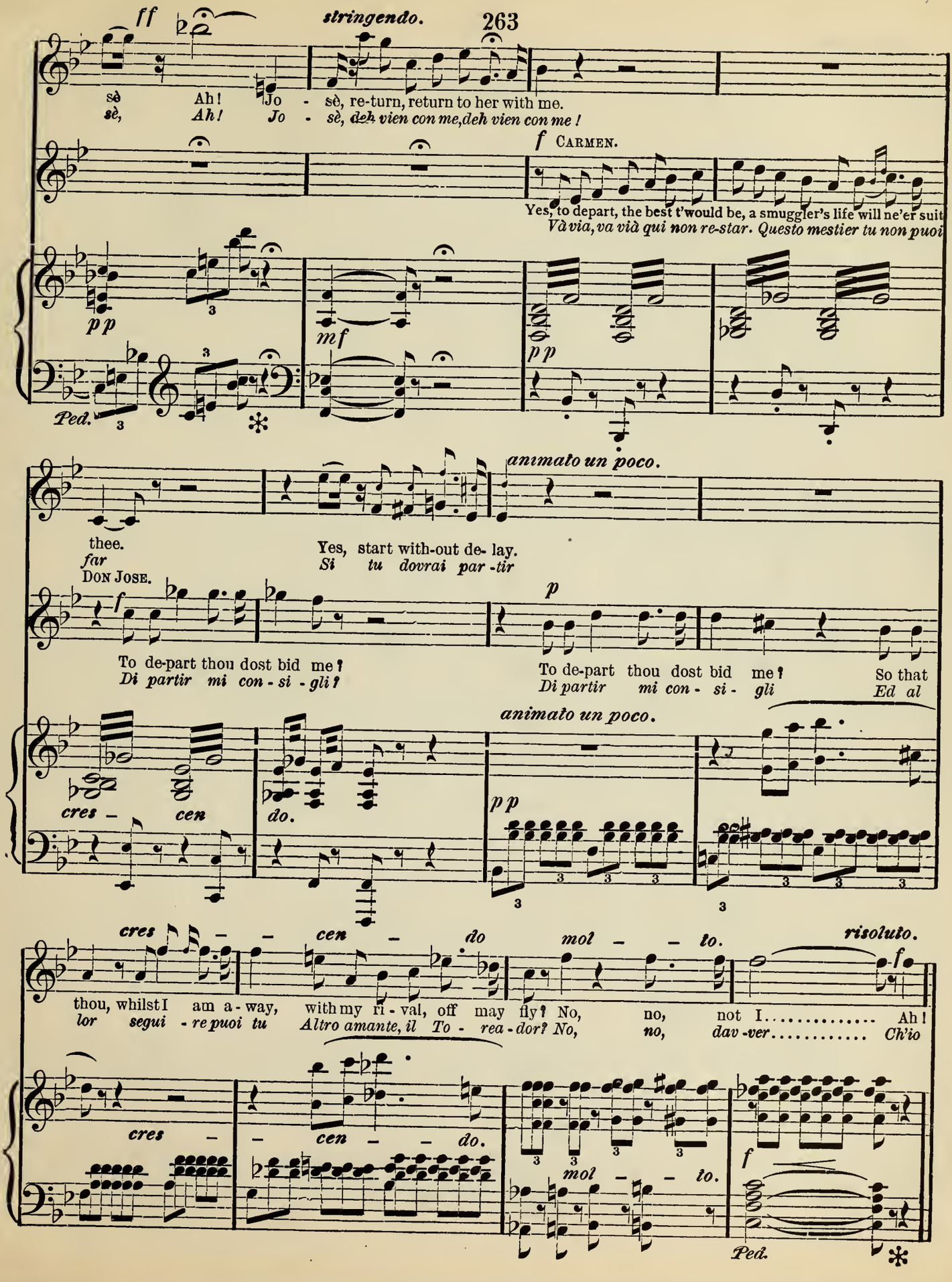

f Il Dancairo.
Let's have no more fighting to - day, We at once must de - part; and you....
Staben, staben! poi lo ve - dremo! Noi, siam prontia partir e - tu....
rit.
a tempo animato.
wish the com - bat to re - new.
rai la sorte ancor ten - tar.
a tempo animato ♩= 108.
f colla voce.
f
pp
1 mo. tempo moderato.
and you, my friend, good night!
e tu, garzon, buon - di.
Escamillo.
One word permit me, ere I de-part from your sight; I all of you in-
Ma dato almen mi sia nel veder - vi par - tir Di voi tutti in - vi
1 mo. tempo moderato. ♩= 92.
p
p sf dim.
mf
f
vite to the bull-fight at Se - ville; I promise for my part, there my best I will do..... They who
- tar al - le corse in Si- vig - lia. Speranza sento in me di po - ter - vi bril - lar.... E chi
p sf dim.
mf
dim.
p cres.


po - co - rit.
a tempo.
mf (To Jose.)
love me will come;....
m'a-ma v'andrà....
They who love me will come!....
E chi m'a - ma v'an - drà....
My friend, keep your-self
Dragon, non t'ir- rir
sf dim.
p poco. rit. dim.
pp
a tempo.
ff dim.
p
un poco ritenuto.
cres.
still!.....
ta - re
All is said,.....
Io men vò.....
yes,..... all is
Si..... me ne
un poco ritenuto.
♩= 80.
sf pp
pp
said.....
vó.....
I have on - ly now to say to all, to all, a - dieu.....
Ma chi sa, forse un dì ci dovremo incontrar
espsress.
R.H.
L.H.
Ped.


f
R.H.
Ped.
dim.
p
dim.
Allgro. DON JOSE. (to CARMEN.)
cres.
f IL DANCAIRO.
Take care, take care,
Ah! bada a te,
Car - men,
Ah! too much have I borne!
Car - men, stanco io son di sof-frir
We must de - part, 'twill soon be
Partiam, par tia - mo è tar - di
Allegro. = 120.
pp
RECIT. IL REMENDADO.
morn.
già
Halt! someone is
Al - to! v'e-là qual
SOPRANOS.
A - way, a - way,.... a-way, a - way!.....
Andiam an - diam.... è tar - di già.....
TENORS
A-way,.. a - way,.... a-way, a - way!.....
Andiam an - diam.... è tar - di già.....
BASSES.
cres - cen - do. mol - to.
ff collu voce.


a tempo.
CARMEN
IL DANDAIRO.
hid-ing there, playing the spy!
cun che si nasconde in van.
'Tis a wo - man! Ha! ha!..
Una don - na! per Dio!
a tempo.
DON JOSE.
MICAELA.
DON JOSE.
Mi-ca-e-la! Don Jo - sè!
Mi-ca-e-la! Don Jo - sè!
Foolish girl, Why hast thou ventured?
sciagu - ra - ta! Che vieni a far tu
an a - gree a - ble surprise.
la sor - pre - sa è gar - ba - ta.
MICAELA. Andantino moderato. molto espress.
I?.... to seek thee, I came,... There is a cot - tage low - ly, Where through
Io.... ti ven - go a cer - car,.... Lag - giu nel suo tu gu - rio a pre -
here?
qui?
Andantino moderato ♩= 88.

- out..... the livelong day..... A moth - ther, pure and ho - ly, for her
- ga - - - re- si - sta..... U - na ma - dre, che - mi - se - ra, pian - ge ahi-
Ped.
p
child doth weep - ing pray..... there she calls.... for thee, my broth - her, And ex-
- mè! mi fa pie - tà,..... pian ge tan - - to e t'a - spet ta pian ge
p p
p p
cres.
mf cres - - cen - - do.
- tends her weak arms t'wards thee;..... Ah! take pi - ty on thy moth - - er, Jo -
sempre e per- te, Jo - sè..... A lei tor - na t'af fret - - ta, Jo -
3 3 3
poco.
sf dim. molto
Ped. Ped. Ped.


ff
stringendo.
sè Ah! Jo - sè, re-turn, return to her with me.
sè, Ah! Jo - sè, deh vien con me, deh vien con me!
f CARMEN.
Yes, to depart, the best t'would be, a smuggler's life will ne'er suit
Và via, va và qui non re-star. Questo mestier tu non puoi
pp
mf
pp
Ped.
animato un poco.
thee.
far
DON JOSE.
Yes, start with-out de- lay.
Si tu dovrai par-tir
f
p
To de-part thou dost bid me?
Di partir mi con-si-gli?
To de-part thou dost bid me?
Di partir mi con-si-gli
So that
Ed al
animato un poco.
cres - cen - do.
pp
cres - - cen - do mol - - to.
risoluto.
thou, whilst I am a-way, with my ri-val, off may fly? No, no, not I..... Ah!
lor segui-re puoi tu Altro amante, il To-rea-dor? No, no, dav-ver..... Ch'io
cres - - cen - - do.
mol - - to.
f
Ped.

Moderato.

No ! my last word is spo - - ken ; No, Car-men, I will not quit thy side..... And our
mo - - ra, o - gnu no l'o - da No Car-men, no, no, non par-ti - rò..... Ed il

Moderato. ♩ = 84.

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

poco dim.

chain.... shall be un - bro - ken, un - til death shall us di - vide..... Ah !
vin - col che ci an - no - da No, di - sciolto non ve - drò..... Ch'io

p *cres* - -

cres - - - *cen* - - - *do.*

no, my last word is spo - ken ; No, no, no, I will not quit thy
mo - - ra, o gnu - no l'o - da no, no, no, no io non par ti -

- - *cen* - - - *do.*

f *ff*

Ped. ✻

Allegro.

f MICAELA (*to* DON JOSE.)

O lis-ten to me, pray, O list, for thy moth-er's sake, And the chain that binds thee to-day, Jose, break, for ev-er
Non sii sordo a chi ten prega una madre aspet-ta là La ca-te-na che ti lega Jo-se, morte fran-ge

f FRASQUITA (*to* DON JOSE.)

'Twill be dang'rous here to stay; Jo-se, our counsel now take; For the chain that binds to-day, Thine own death, swiftly may
Al con-si-glio suo ti pie-ga, Jo-se, restar non dei quà, La ca-te-na che ti le-ga morte sol spezzat po-

f MERCEDES (*to* DON JOSE.)

side.
-ro.

f IL REM- (*to* DON JOSE.)

'Twill be dang'rous here to stay; Jo-se, our counsel now take; For the chain that binds to-day, Thine own death swiftly may
Al con-si-glio suo ti pie-ga Jo-se, restar non dei quà, La ca-te-na che-ti le-ga morte sol spezzar po-

f IL DANCAIRO (*to* DON JOSE.)

f SOPRANOS.

'Twill be dang'rous here to stay: Jo-se, our counsel now take; For the chain that binds to-day, Thine own death swiftly may
Al con-si-glio suo ti pie-ga, Jo-se, restar non dei quà, La ca-te na che ti le-ga morte sol spezzar po-

f TENORS.

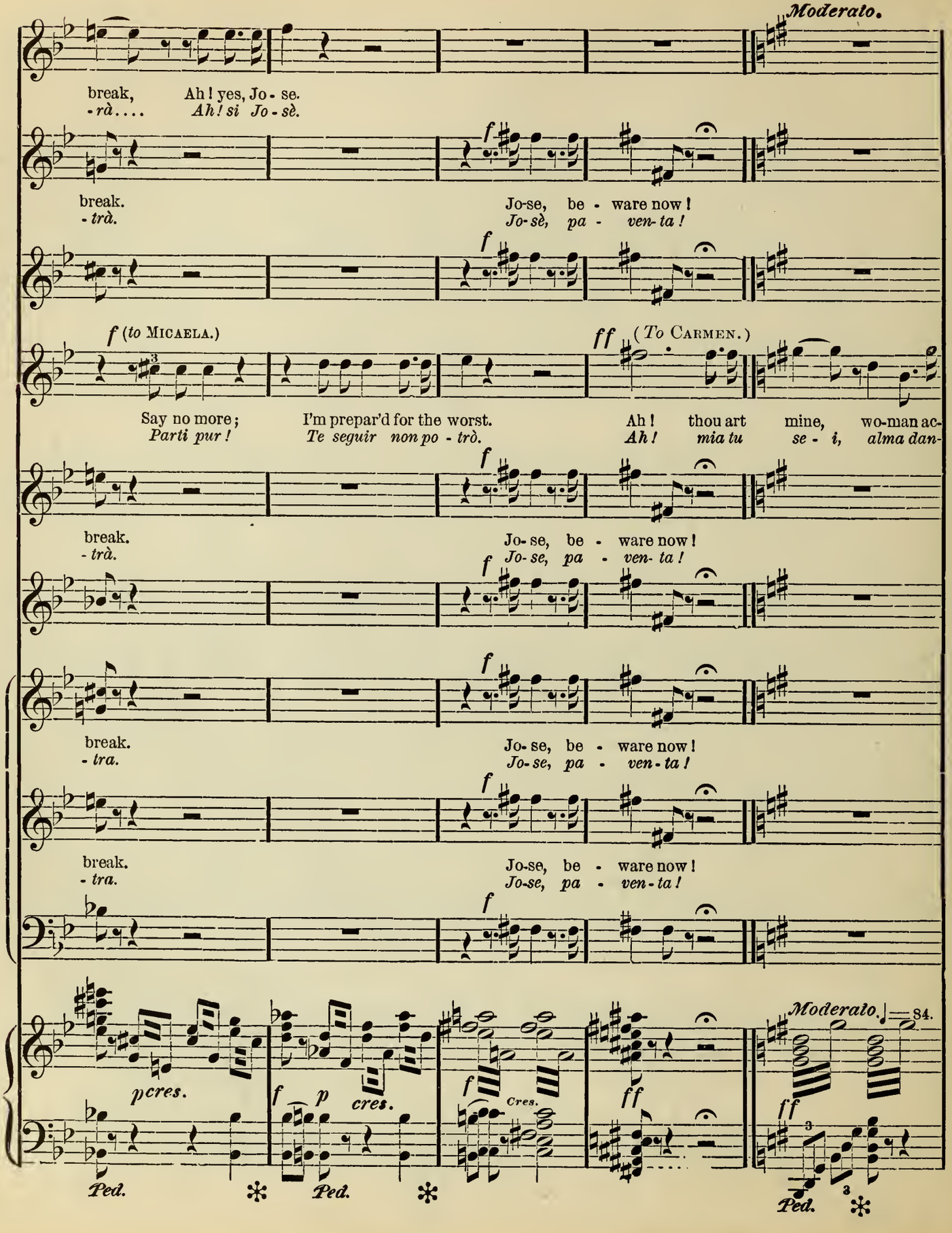
'Twill be dang'rous here to stay; Jo-se our counsel now take; For the chain that binds to-day, Thine own death swiftly may
Al con-si-glio suo ti pie-ga, Jo-se, restar non dei quà, La ca-te na che ti le-ga morte sol spezzar po-

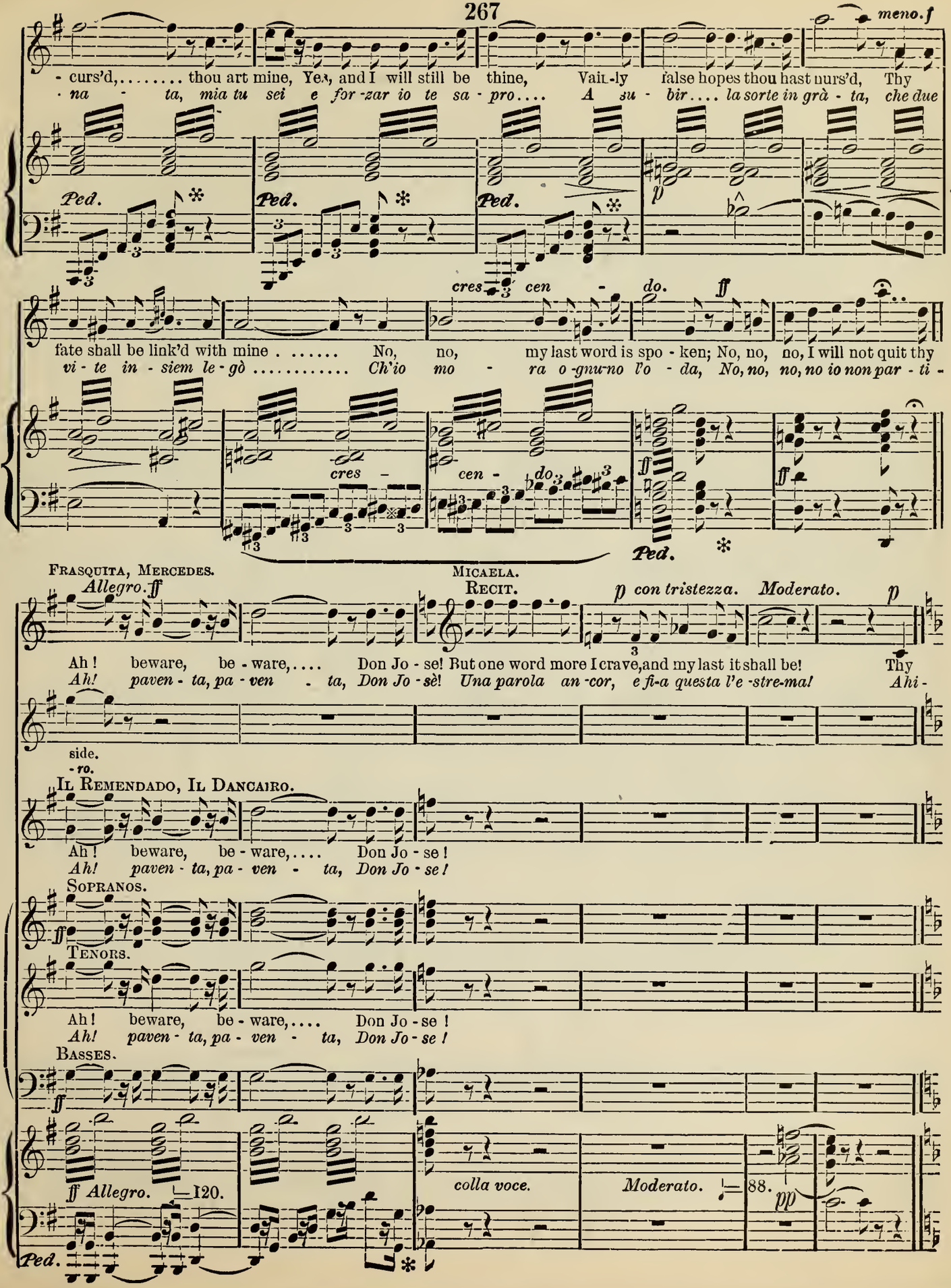
f BASSES.

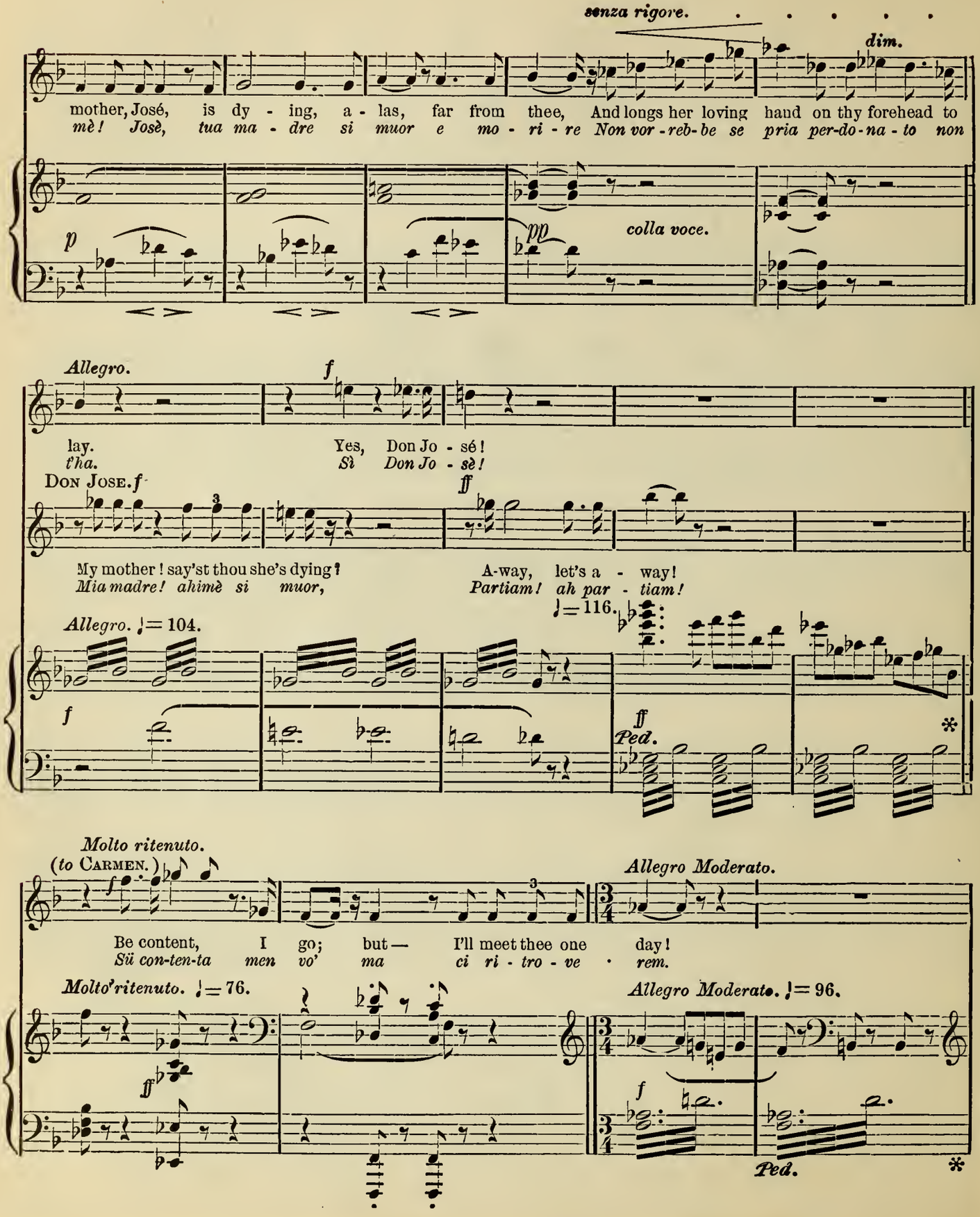
Allegro. ♩ = 120.

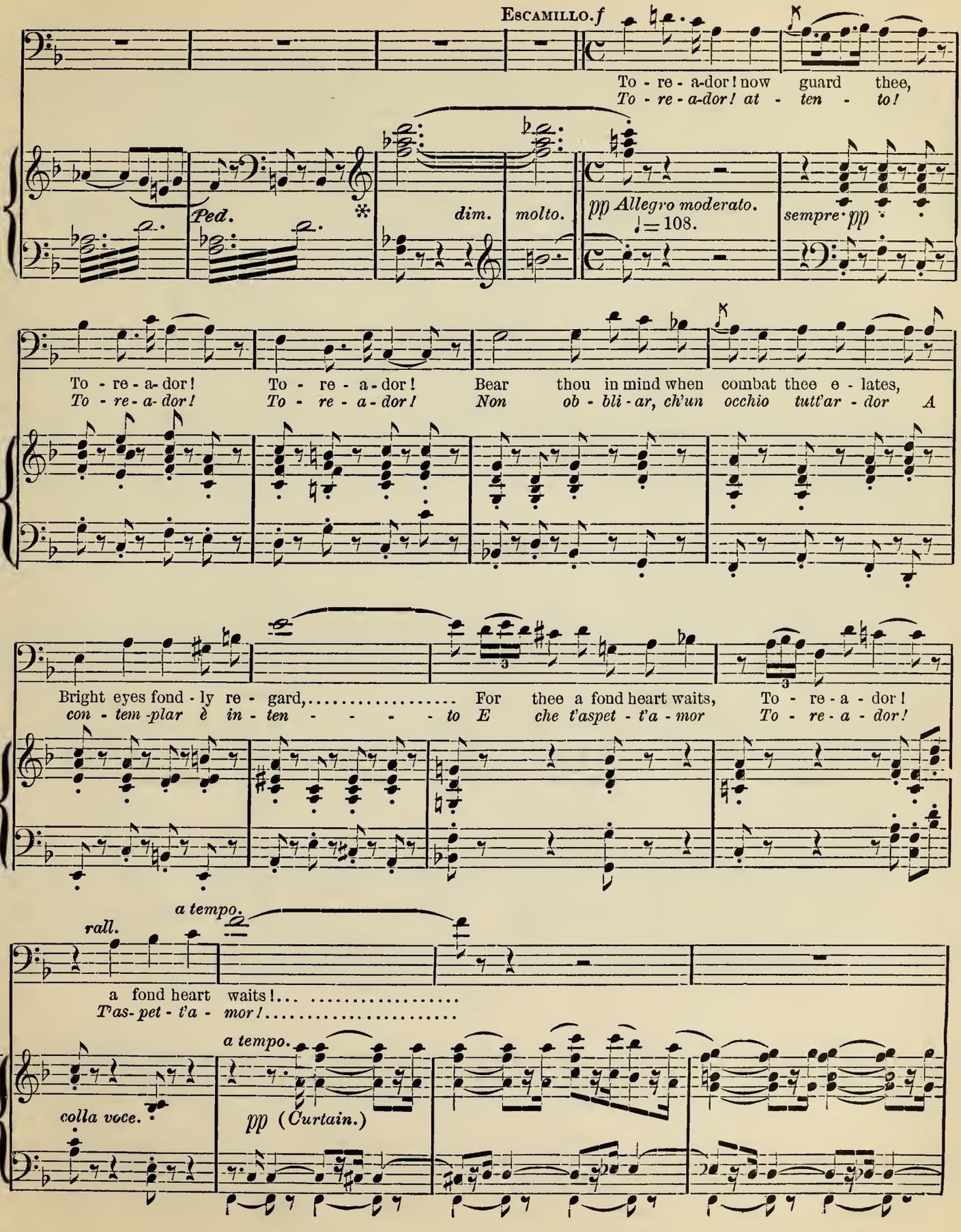
ff *mf* *cres* — *cen* — *do.* *ff* *mf* *cres* — *cen* — *do.* *ff*

Ped *Ped.*

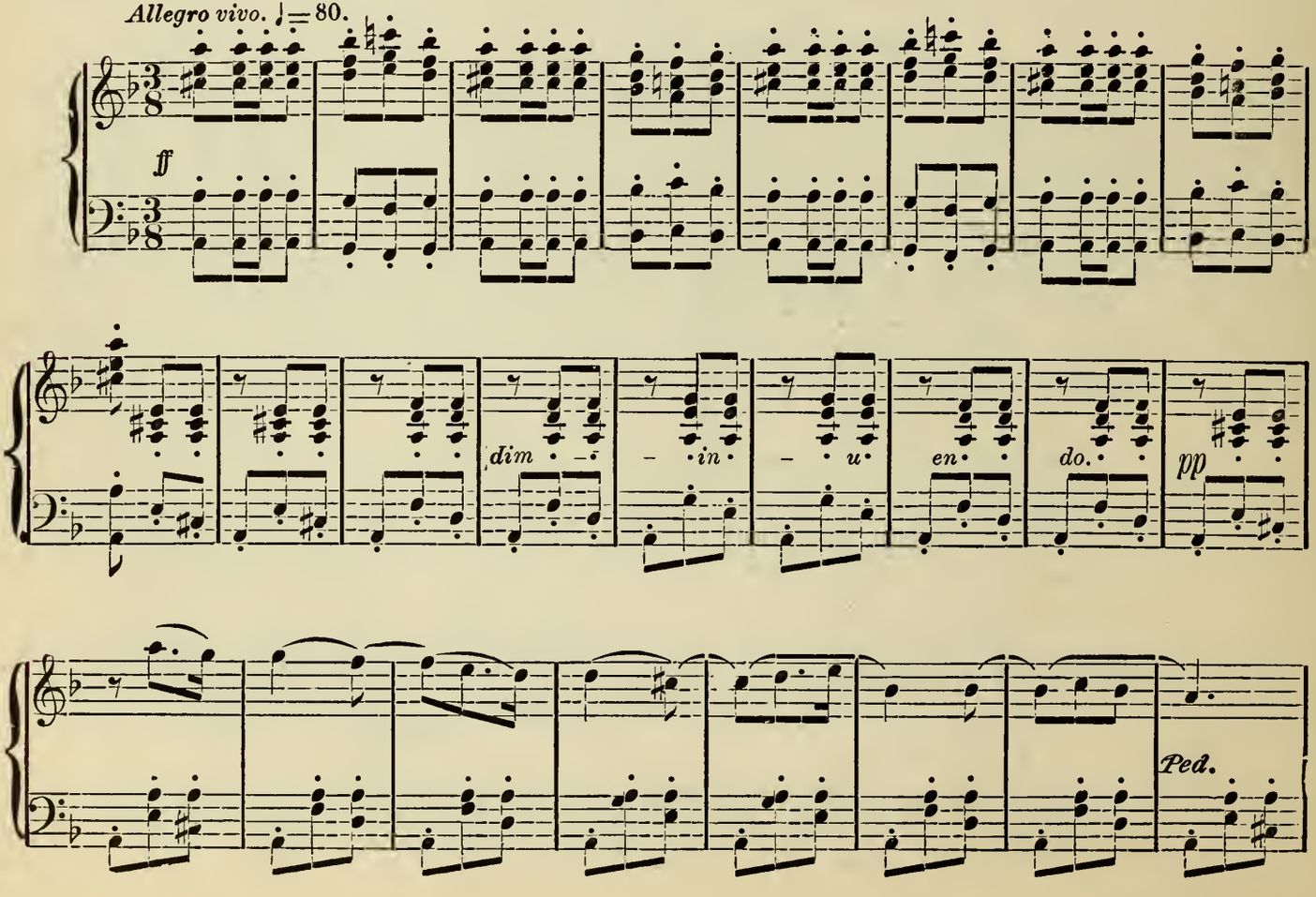

Moderato.
break, Ah! yes, Jo - se.
- rà.... Ah! si Jo - sè.
break. Jo-se, be - ware now!
- trà. Jo-sè, pa - ven-ta!
f (to Micaela.) ff (To Carmen.)
Say no more; I'm prepar'd for the worst. Ah! thou art mine, wo-man ac-
Parti pur! Te seguir non po - trò. Ah! mia tu se - i, alma dan-
break. Jo- se, be - ware now!
- trà. Jo- se, pa - ven- ta!
break. Jo- se, be - ware now!
- tra. Jo- se, pa - ven - ta!
break. Jo-se, be - ware now!
- tra. Jo-se, pa - ven - ta!
Moderato. ♩ = 84.
pcres.
f p cres.
Cres.
Ped. Ped. Ped.

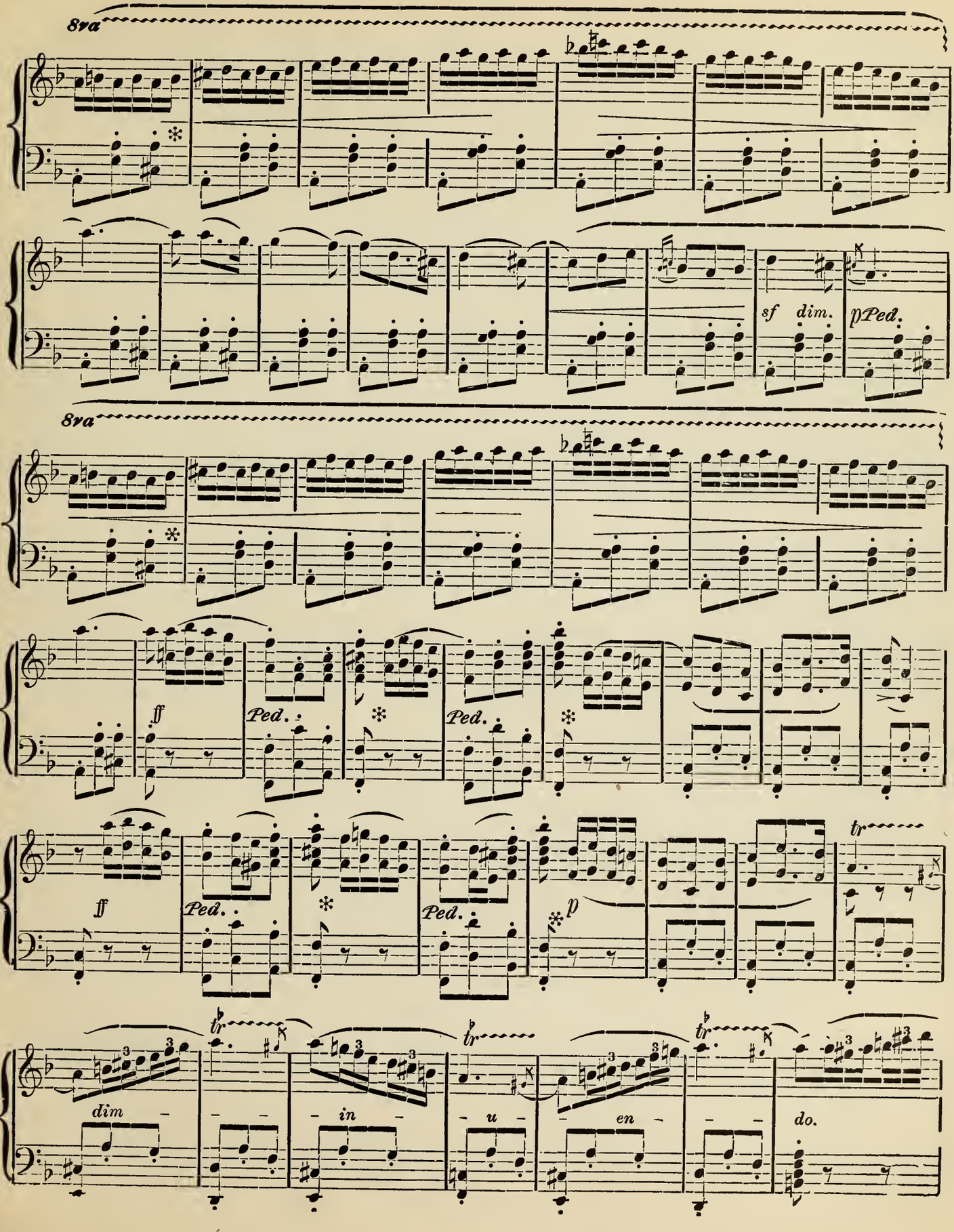

meno. f
- curs'd,..... thou art mine, Yes, and I will still be thine, Vain-ly false hopes thou hast nurs'd, Thy
· na - ta, mia tu sei e for-zar io te sa - pro.... A su - bir.... la sorte in grà - ta, che due
Ped.
cres - cen - do.
fate shall be link'd with mine ..... No, no, my last word is spo - ken; No, no, no, I will not quit thy
vi - te in - siem le-gò ..... Ch'io mo - ra o-gnu-no l'o - da, No, no, no, no io non par - ti -
cres - cen - do.
FRASQUITA, MERCEDES.
Allegro. ff
MICAELA.
RECIT.
p con tristezza. Moderato. p
Ah! beware, be - ware,.... Don Jo - se! But one word more I crave, and my last it shall be! Thy
Ah! paven - ta, pa - ven - ta, Don Jo - sè! Una parola an-cor, e fi-a questa l'e-stre-ma! Ahi -
side.
-ro.
IL REMENDADO, IL DANCAIRO.
Ah! beware, be - ware,.... Don Jo - se!
Ah! paven - ta, pa - ven - ta, Don Jo - se!
SOPRANOS.
TENORS.
Ah! beware, be - ware,.... Don Jo - se!
Ah! paven - ta, pa - ven - ta, Don Jo - se!
BASSES.
ff Allegro. 120.
colla voce.
Moderato. 88.
pp
Ped.

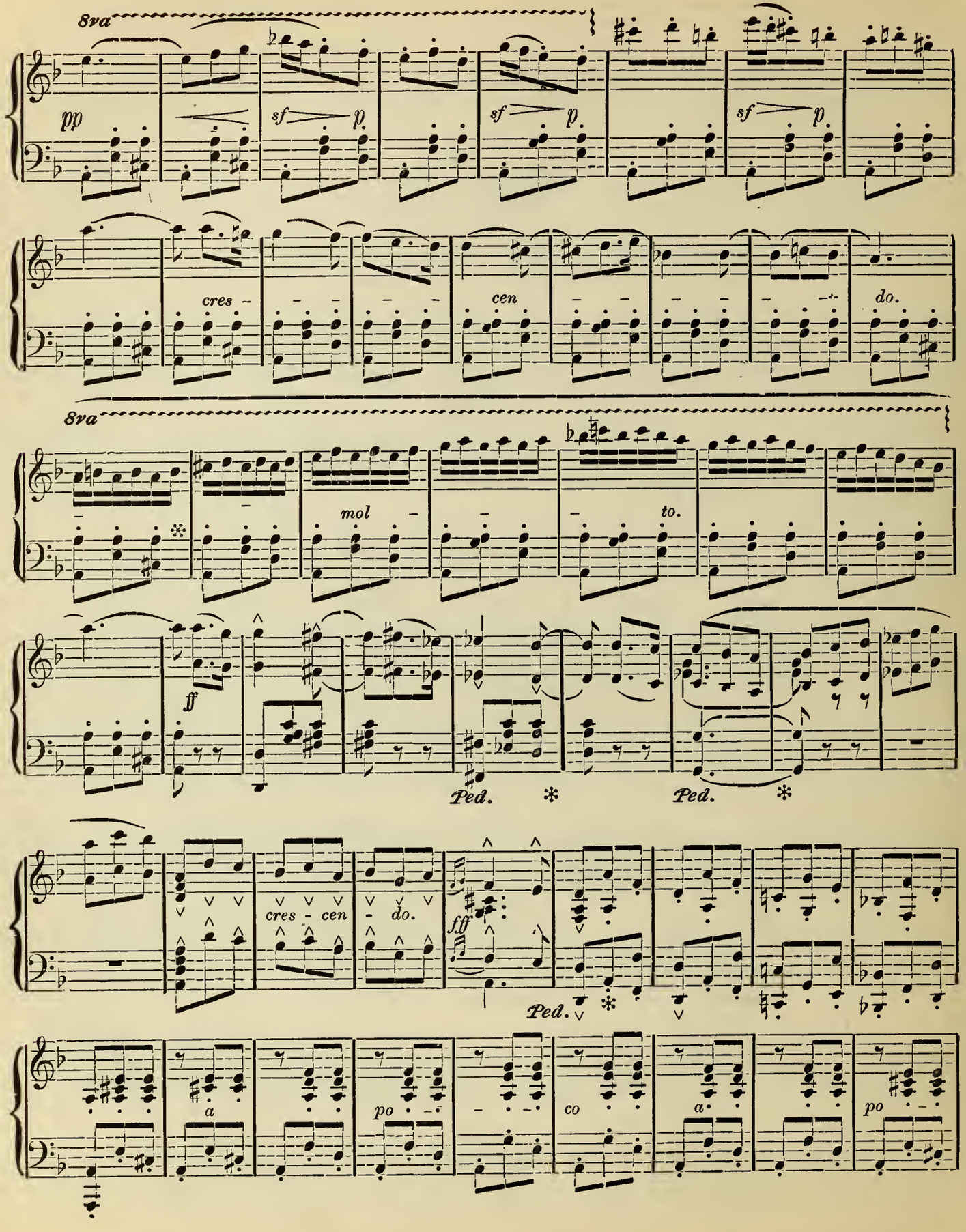

senza rigore.
dim.
mother, José, is dy - ing, a - las, far from thee, And longs her loving hand on thy forehead to
mè! Josè, tua ma - dre si muor e mo - ri - re Non vor - reb - be se pria per-do - na - to non
p
pp
colla voce.
Allegro.
f
lay.
t'ha.
Yes, Don Jo - sé!
Sì Don Jo - sè!
Don Jose. f
ff
My mother! say'st thou she's dying?
Mia madre! ahimè si muor,
A-way, let's a - way!
Partiam! ah par - tiam!
♩= 116.
Allegro. ♩= 104.
f
ff
Ped.
*
Molto ritenuto.
(to Carmen.)
Allegro Moderato.
Be content, I go; but— I'll meet thee one day!
Sü con-ten-ta men vo' ma ci ri - tro - ve rem.
Molto ritenuto. ♩= 76.
Allegro Moderato. ♩= 96.
ff
f
Ped.
*

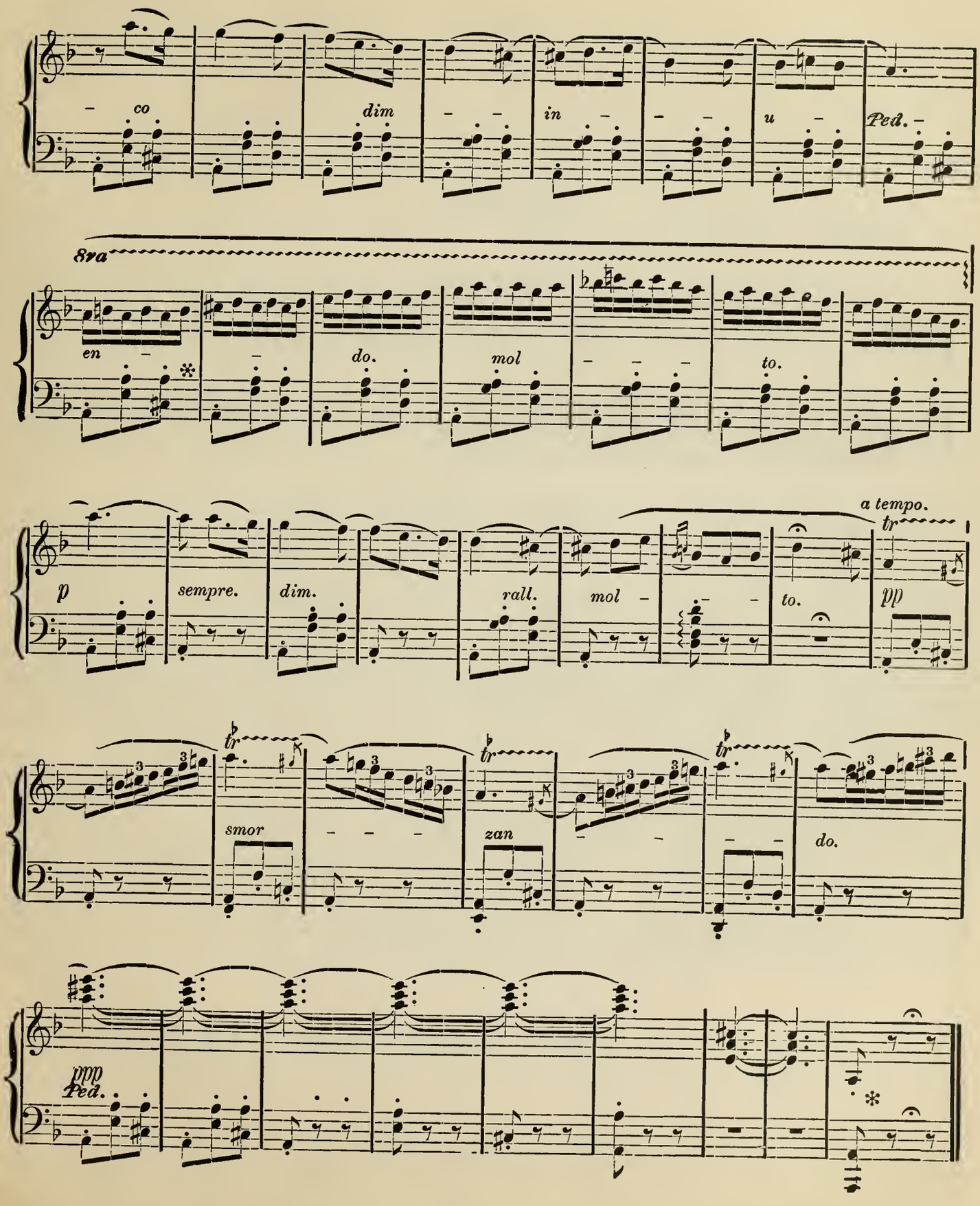

Escamillo. f
To - re - a-dor! now guard thee,
To - re - a-dor! at - ten - to!
Ped.
dim.
molto.
pp Allegro moderato.
♩= 108.
sempre pp
To - re - a - dor!
To - re - a - dor!
Bear thou in mind when combat thee e - lates,
To - re - a - dor!
To - re - a - dor!
Non ob - bli - ar, ch'un occhio tutt'ar - dor A
Bright eyes fond - ly re - gard,
For thee a fond heart waits,
To - re - a - dor!
con - tem - plar è in - ten - - - - - to E
che t'aspet - t'a - mor
To - re - a - dor!
rall.
a tempo.
a fond heart waits!
T'as- pet - t'a - mor!
a tempo.
colla voce.
pp (Curtain.)

INTERMEZZO.




8va
sf dim. pPed.
8va
ff
Ped.
Ped.
ff
Ped.
Ped.
p
tr
tr
tr
tr
dim
in
u
en
do.


8va
pp
sf p.
sf p.
sf p.
cres - cen - do.
8va
mol - - - to.
ff
Ped. *
Ped. *
cres - cen - do.
fff
Ped. *
a po - co a po

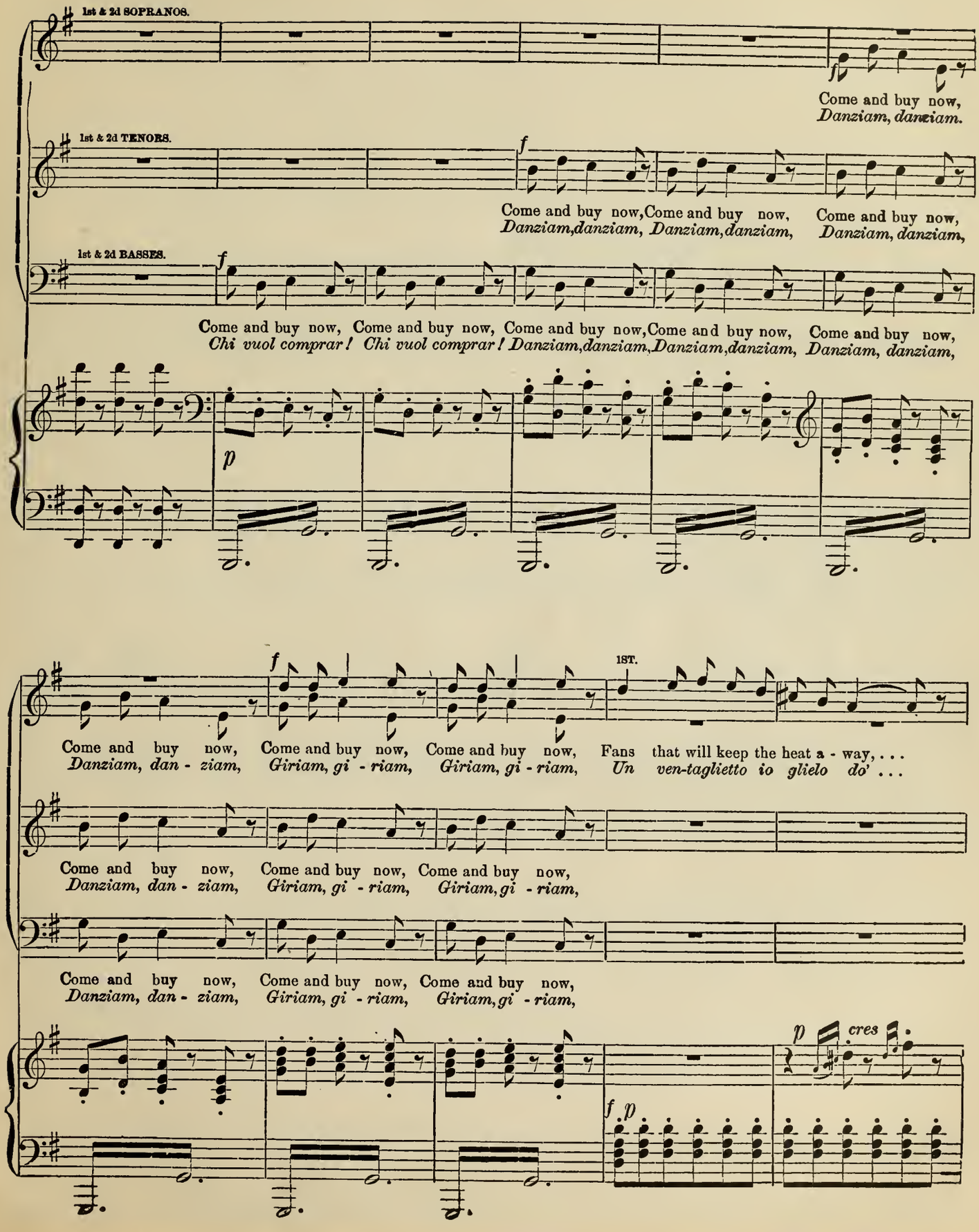

co
dim
in
u
Ped.
8va
en
do.
mol
to.
p
sempre.
dim.
rall.
mol
to.
a tempo.
tr
pp
smor
zan
do.
ppp
Ped.

ACT IV.

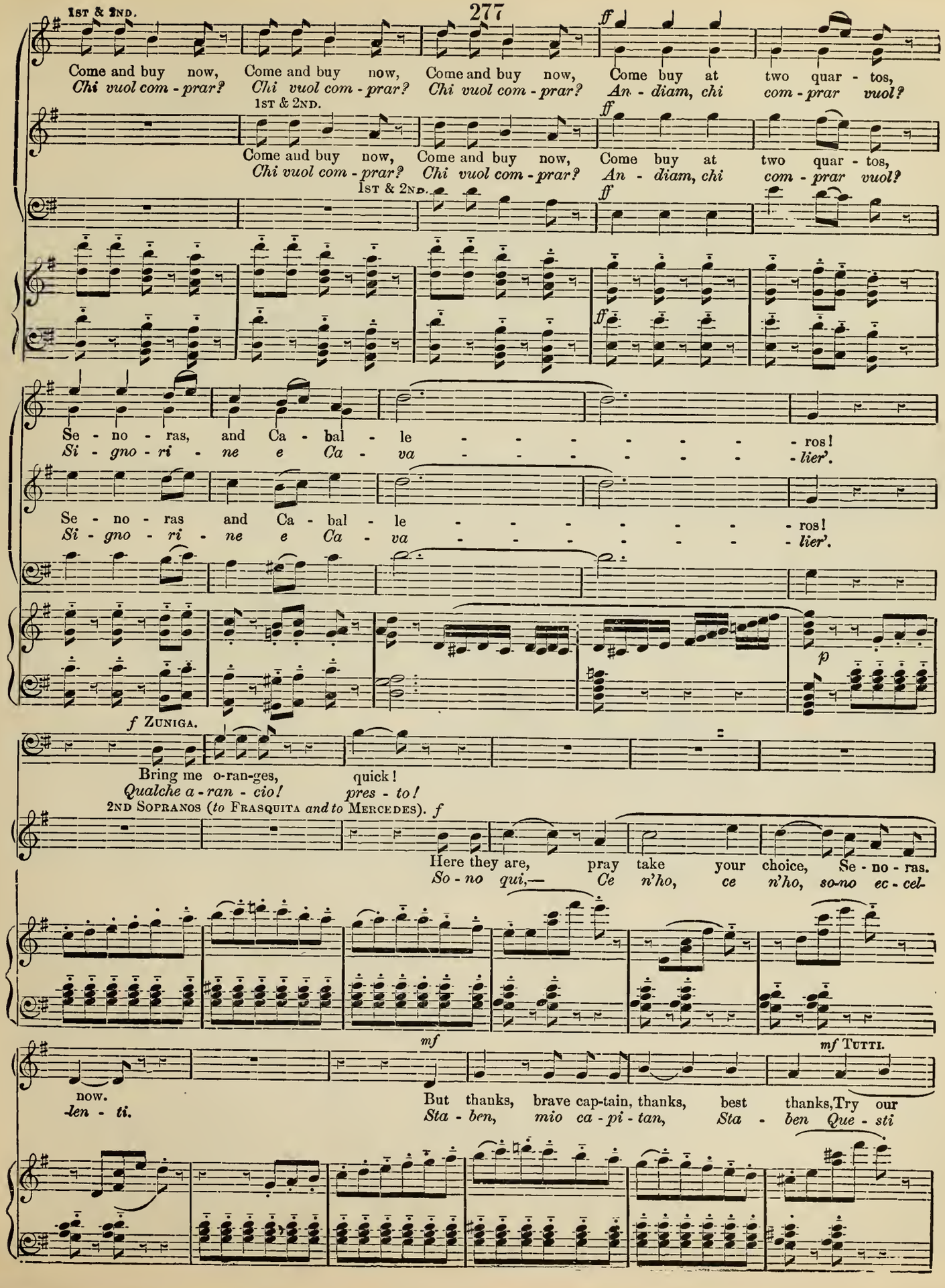
SCENE.—*A street in Seville, outside Plaza de Toros. The entrance to the circus is closed by a large curtain. The populace are waiting to see the procession of the Toreros, officials, &c. Sellers of ice, oranges, fans, &c., offer their wares. Amongst the crowd are* CARMEN, FRASQUITA, MERCEDES, *and* ZUNIGA. JOSE *is occasionally seen.*

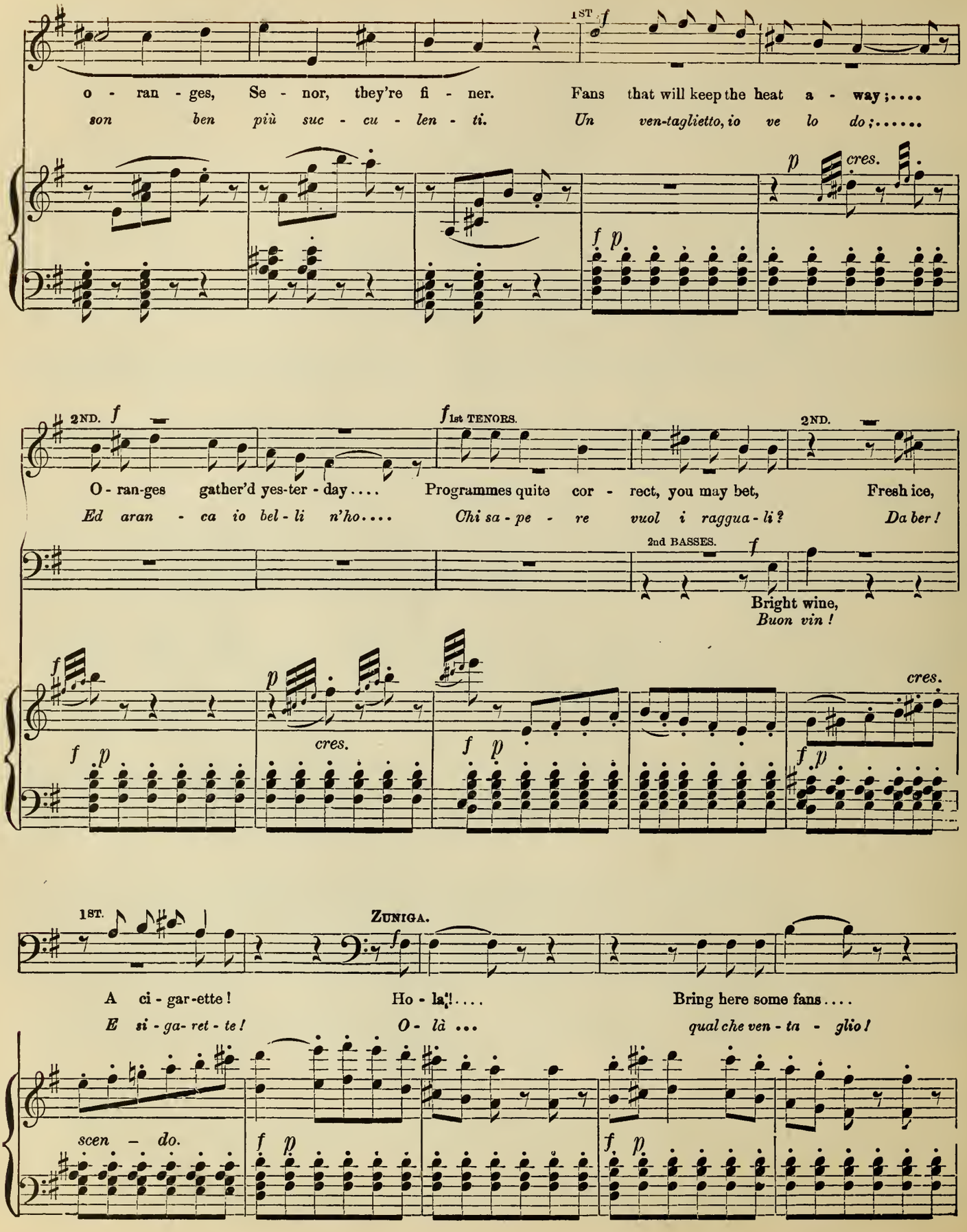
CHORUS.

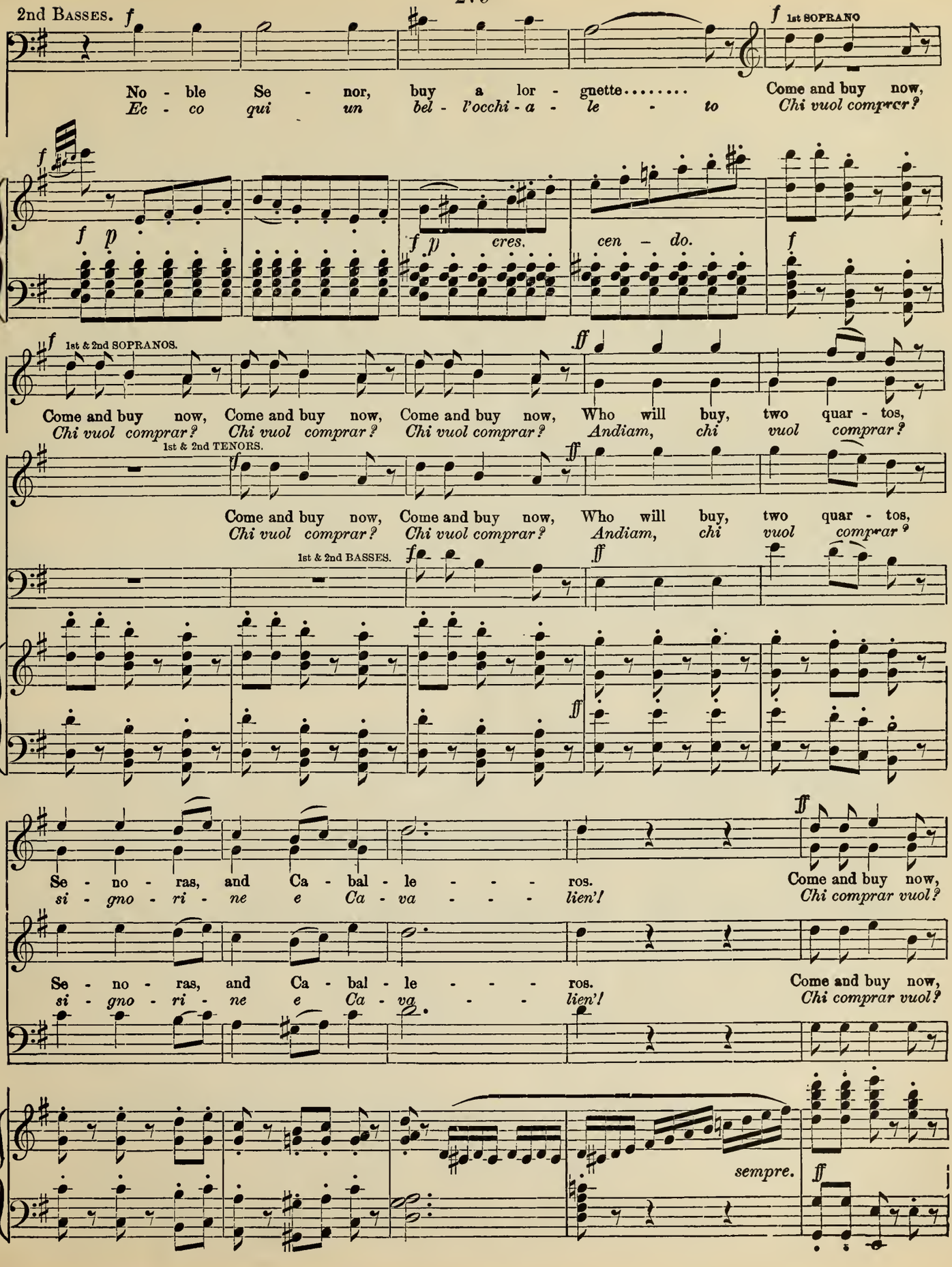
No. 25.


1st & 2d SOPRANOS.
Come and buy now,
Danziam, danziam.
1st & 2d TENORS.
Come and buy now, Come and buy now, Come and buy now,
Danziam, danziam, Danziam, danziam, Danziam, danziam,
1st & 2d BASSES.
Come and buy now, Come and buy now, Come and buy now, Come and buy now, Come and buy now,
Chi vuol comprar! Chi vuol comprar! Danziam, danziam, Danziam, danziam, Danziam, danziam,
1ST.
Come and buy now, Come and buy now, Come and buy now, Fans that will keep the heat a - way, . . .
Danziam, dan - ziam, Giriam, gi - riam, Giriam, gi - riam, Un ven-taglietto io glielo do' . . .
Come and buy now, Come and buy now, Come and buy now,
Danziam, dan - ziam, Giriam, gi - riam, Giriam, gi - riam,
Come and buy now, Come and buy now, Come and buy now,
Danziam, dan - ziam, Giriam, gi - riam, Giriam, gi - riam,
cres

2ND.
O - ran-ges gather'd yes - ter - day,....
Ed a - ran - ci io bel - li n'ho....
1ST.
Programmes quite cor - rect, you may bet.
Chi sa - pe - re vuol i ragguagli?
2ND.
Fresh ice!
Da ber!
Bright wine,
Buon vin!
cres.
Fans that will keep the heat a - way, ...
Un ven-taglietto, io glie-lo dò!....
O-ran-ges gather'd yes - ter - day....
Ed aran - ci io bel - li n'ho!...
A ci - ga - rette.
E si - ga - ret-te
-cen - do.
Come and buy now,
Chi comprar vuol,
Programmes quite cor - rect, you may bet,
Che sa - pe - re vuol i - rag-guagli?
Fresh ice,
Da ber!
Bright wine,
Buon vin!
A ci - ga-rette,
E si - ga - ret - te!
cres -
cen - - - - do


1st & 2nd.
Come and buy now, Come and buy now, Come and buy now, Come buy at two quar - tos,
Chi vuol com - prar? Chi vuol com - prar? Chi vuol com - prar? An - diam, chi com - prar vuol?
ff
1st & 2nd.
Come and buy now, Come and buy now, Come buy at two quar - tos,
Chi vuol com - prar? Chi vuol com - prar? An - diam, chi com - prar vuol?
1st & 2nd.
ff
Se - no - ras, and Ca - bal - le - - - - - - - - ros!
Si - gno - ri - ne e Ca - va - - - - - - - - lier'.
Se - no - ras and Ca - bal - le - - - - - - - - ros!
Si - gno - ri - ne e Ca - va - - - - - - - - lier'.
p
f Zuniga.
Bring me o-ran-ges, quick!
Qualche a - ran - cio! pres - to!
2nd Sopranos (to Frasquita and to Mercedes). f
Here they are, pray take your choice, Se - no - ras.
So - no qui,— Ce n'ho, ce n'ho, so-no ec - cel-
mf
mf Tutti.
now.
len - ti.
But thanks, brave cap-tain, thanks, best thanks, Try our
Sta - ben, mio ca - pi - tan, Sta - ben Que - sti


1ST
o - ran - ges, Se - nor, they're fi - ner. Fans that will keep the heat a - way;....
son ben più suc - cu - len - ti. Un ven-taglietto, io ve lo do;.....
cres.
2ND.
O - ran-ges gather'd yes-ter - day.... Programmes quite cor - rect, you may bet, Fresh ice,
Ed aran - ca io bel - li n'ho.... Chi sa - pe - re vuol i raggua - li? Da ber!
1st TENORS.
2ND.
2nd BASSES.
Bright wine,
Buon vin!
cres.
cres.
1ST.
ZUNIGA.
A ci - gar-ette! Ho - la! .... Bring here some fans....
E si - ga- ret - te! O - là ... qual che ven - ta - glio!
scen - do.

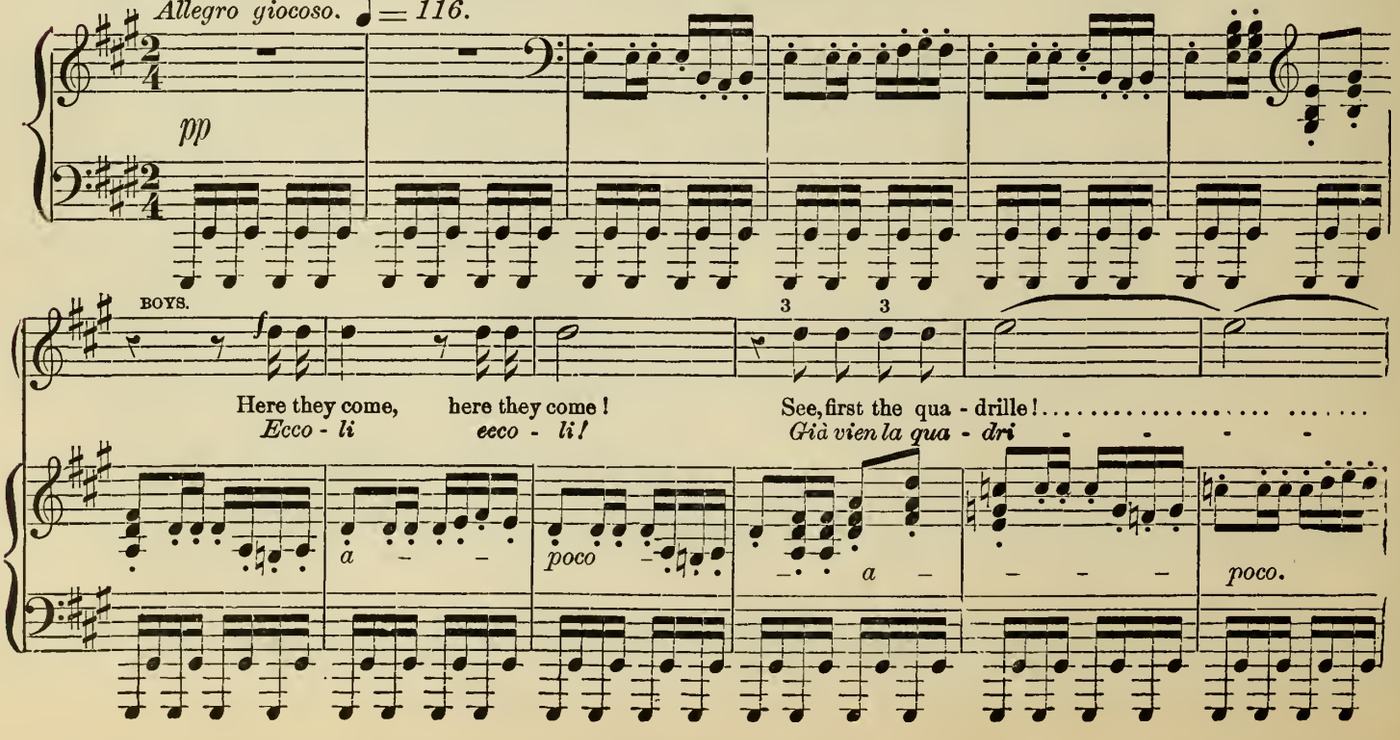

2nd Basses.
1st SOPRANO
No - ble Se - nor, buy a lor - gnette.....
Ec - co qui un bel - l'occhi - a - le - to
Come and buy now,
Chi vuol comprer?
cres.
cen - do.
1st & 2nd SOPRANOS.
Come and buy now, Come and buy now, Come and buy now, Who will buy, two quar - tos,
Chi vuol comprar? Chi vuol comprar? Chi vuol comprar? Andiam, chi vuol comprar?
1st & 2nd TENORS.
Come and buy now, Come and buy now, Who will buy, two quar - tos,
Chi vuol comprar? Chi vuol comprar? Andiam, chi vuol comprar?
1st & 2nd BASSES.
Se - no - ras, and Ca - bal - le - - - - ros.
si - gno - ri - ne e Ca - va - - - - lien'!
Come and buy now,
Chi comprar vuol?
Se - no - ras, and Ca - bal - le - - - - ros.
si - gno - ri - ne e Ca - va - - - - lien'!
Come and buy now,
Chi comprar vuol?
sempre.

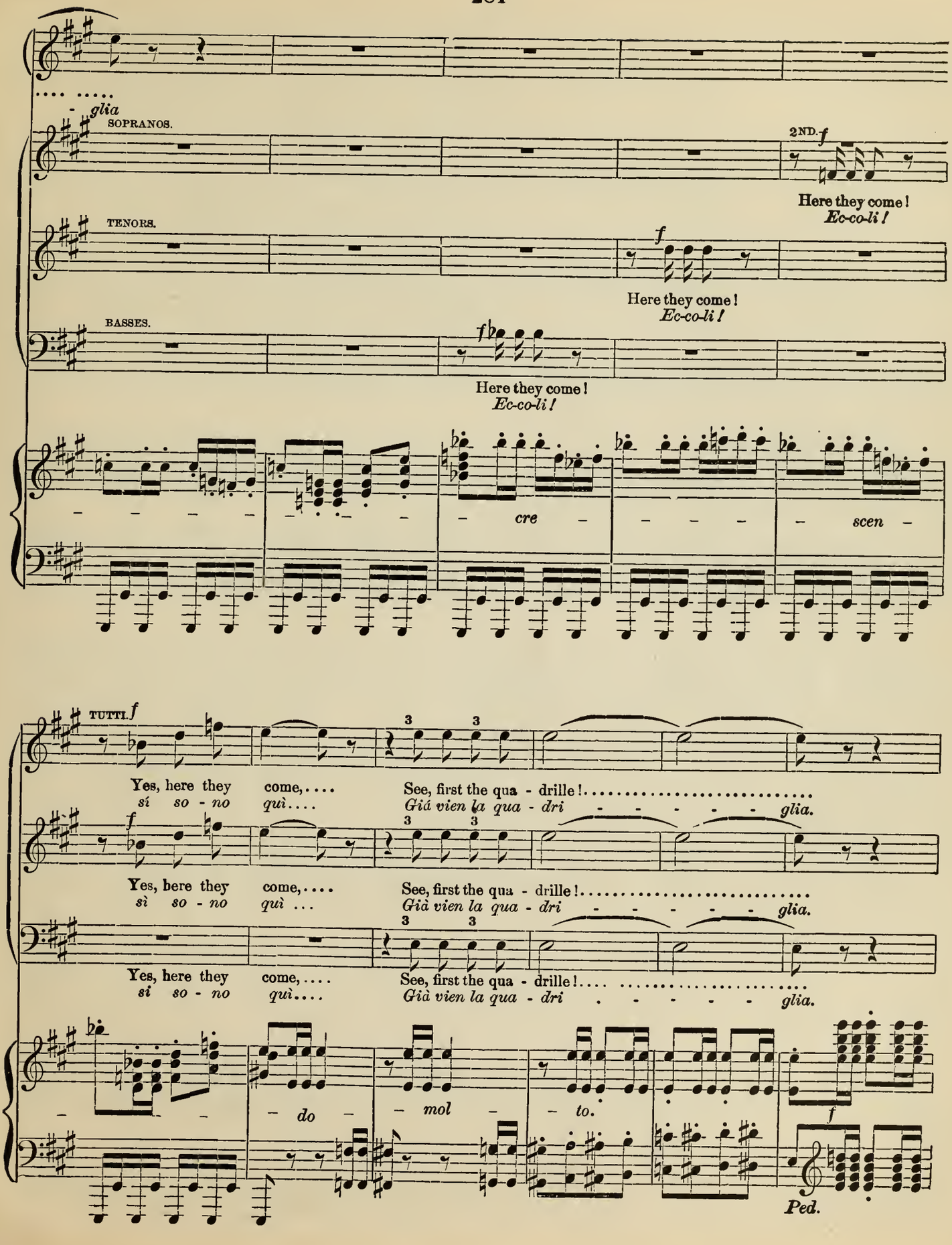
Come and buy now, Come and buy now, Come, come and buy,
Chi comprar vuol? Chi comprar vuol? An - diam, an - diam!
Come and buy now, Come and buy now, Come, come and buy
Chi comprar vuol? Chi comprar vuol? An - diam, an - diam!

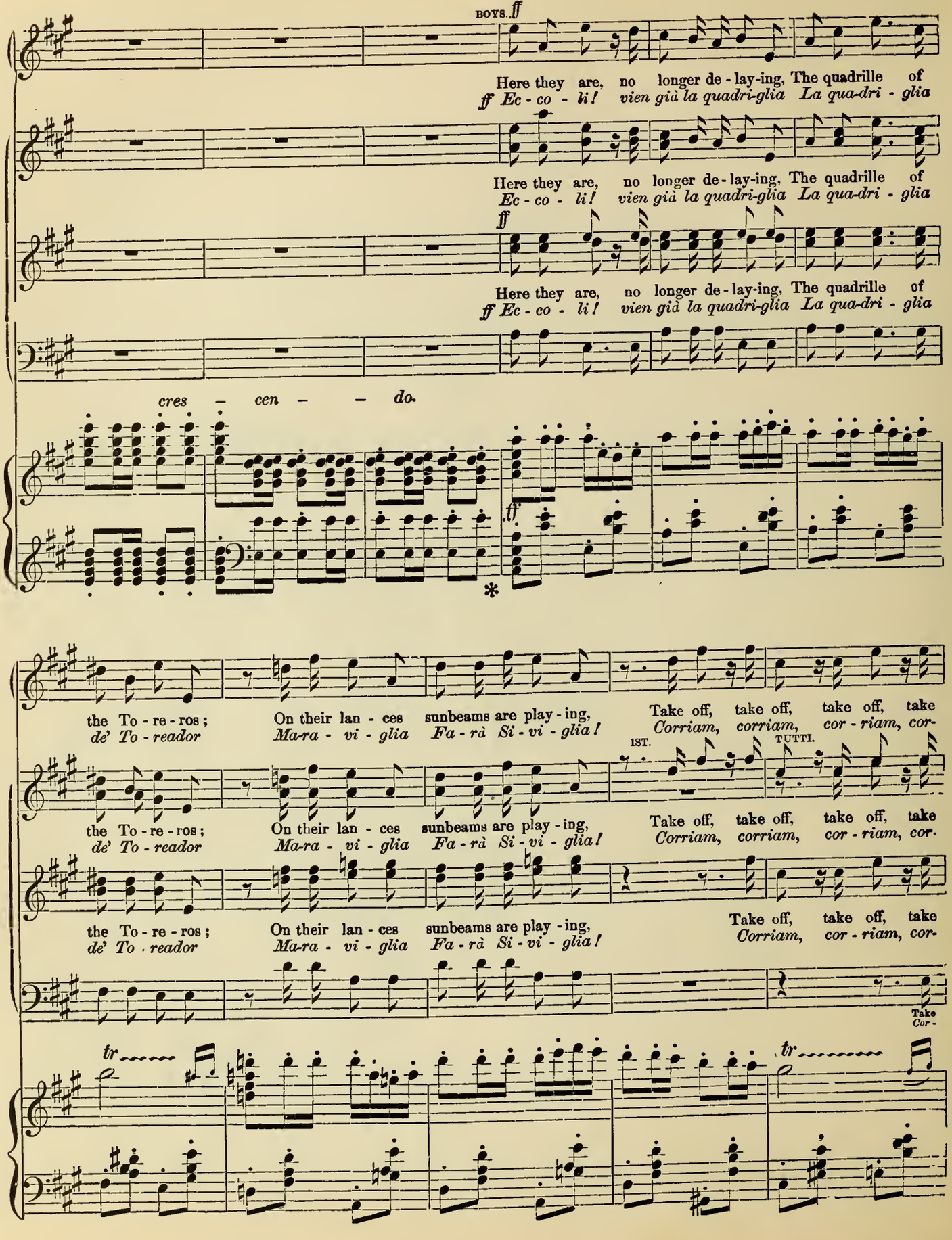
HERE THEY COME.

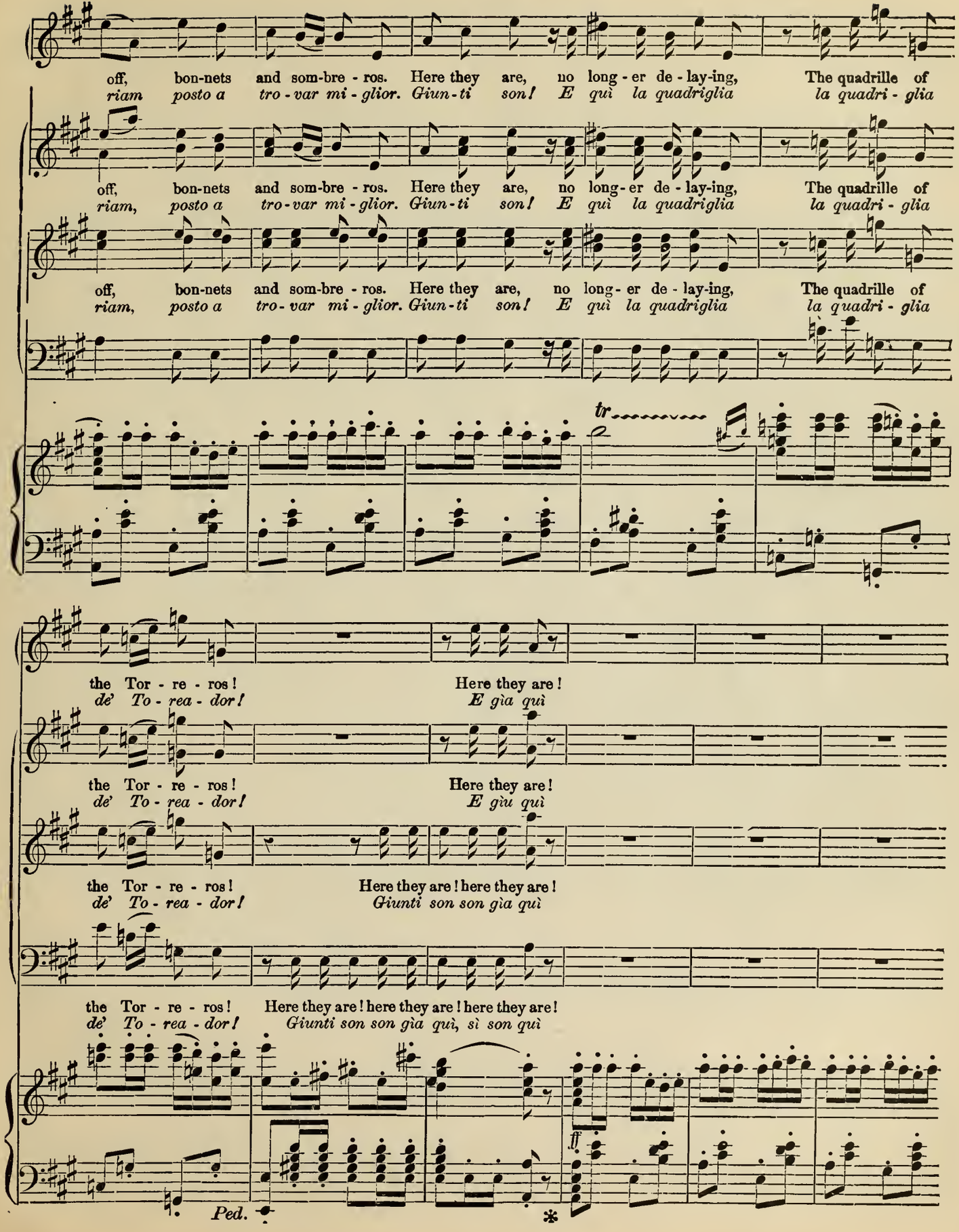
MARCH AND CHORUS.

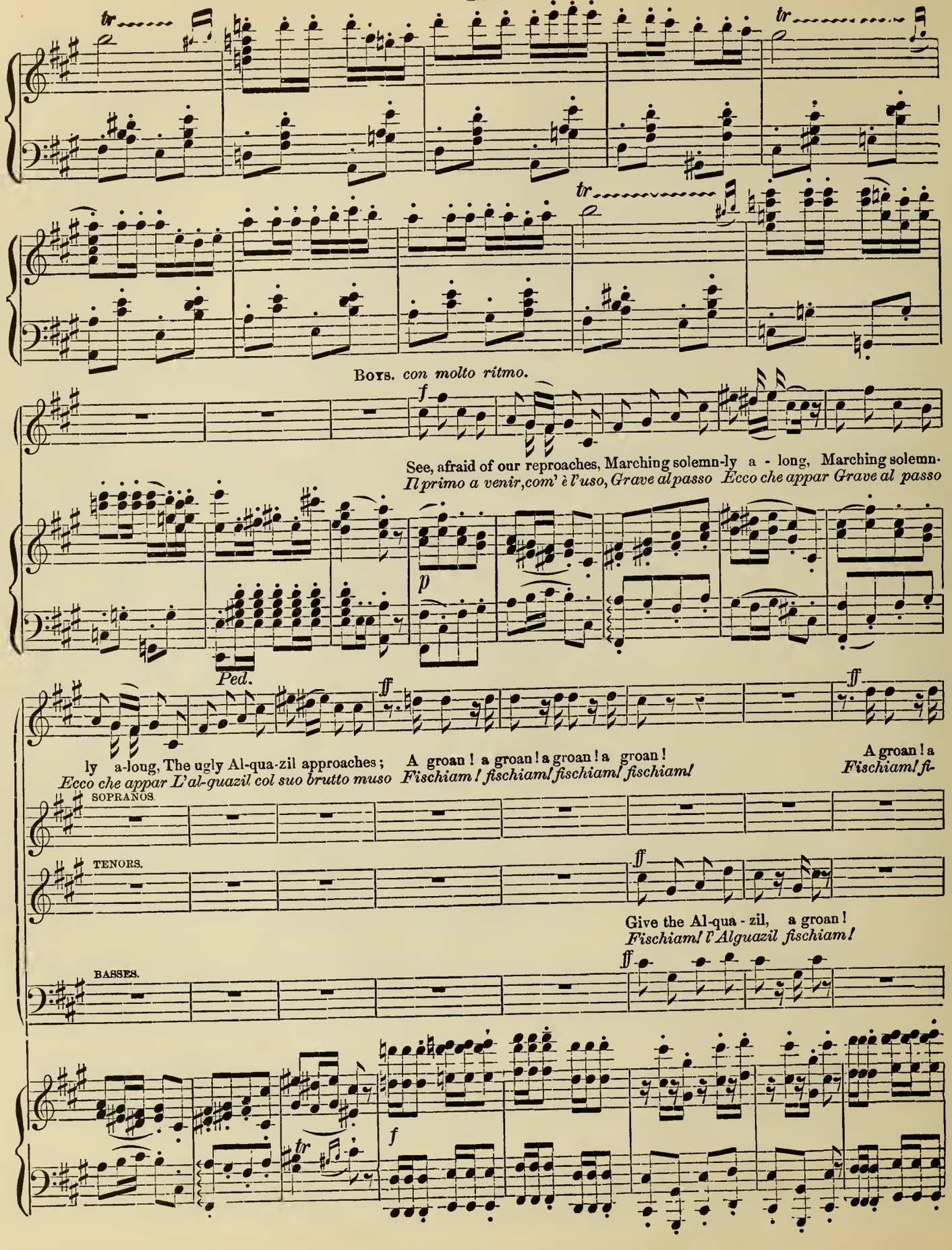
No. 26.

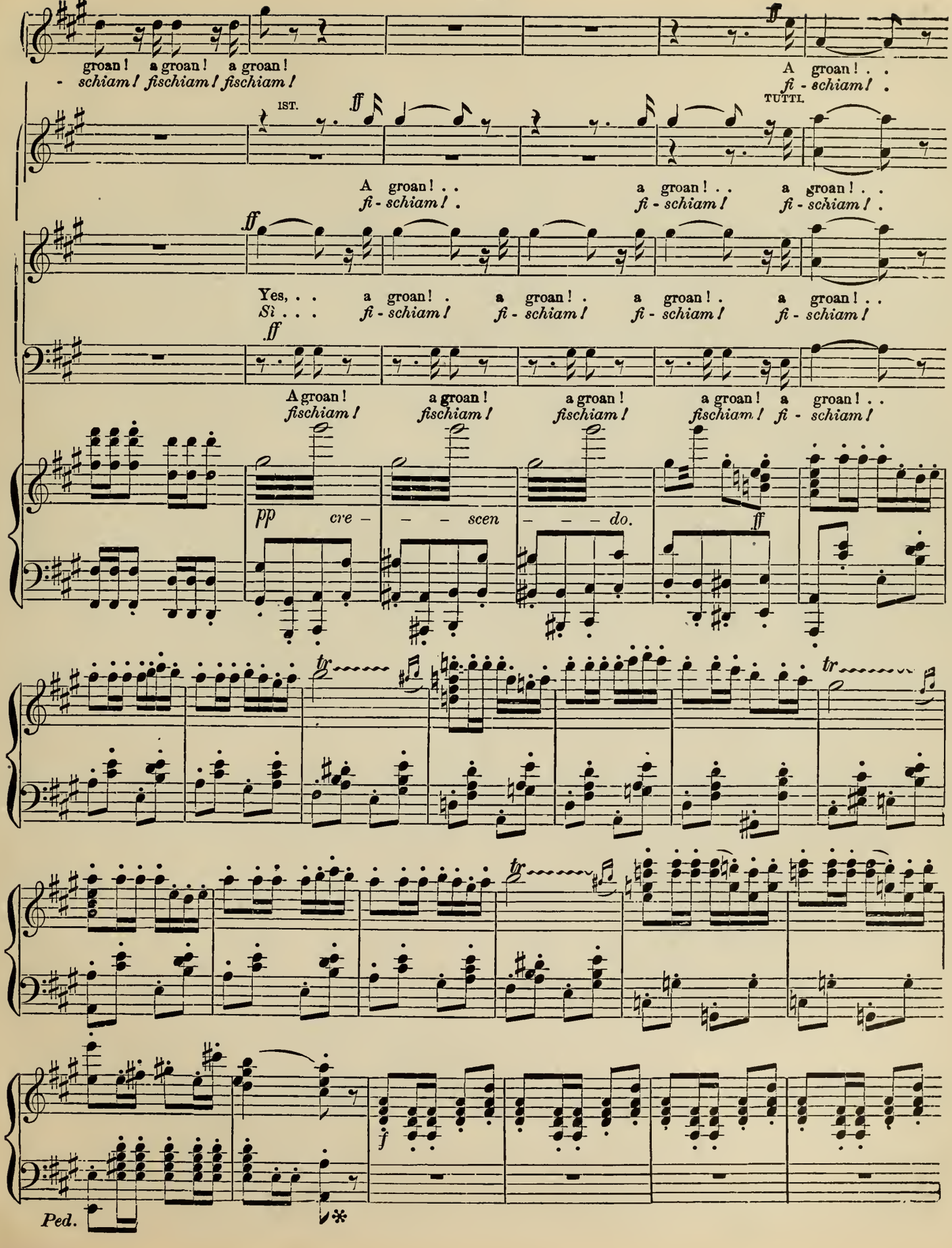


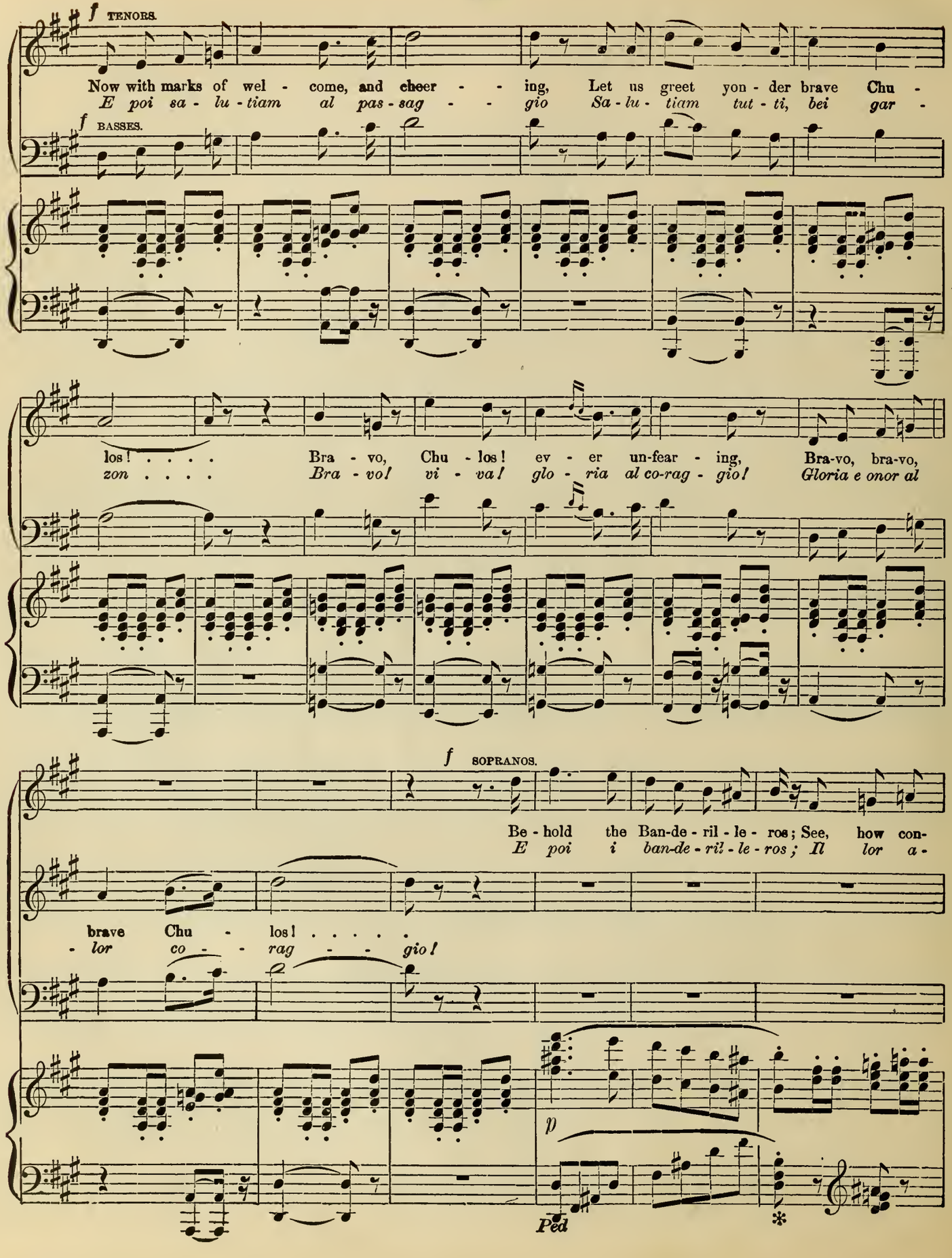

- glia
SOPRANOS.
2ND. f
Here they come!
Ec-co-li!
TENORS.
f
Here they come!
Ec-co-li!
BASSES.
fb
Here they come!
Ec-co-li!
cre
scen
TUTTI. f
Yes, here they come,....
sí so - no quì....
See, first the qua - drille!.....
Già vien la qua - dri - - - - - glia.
Yes, here they come,....
sì so - no quì ...
See, first the qua - drille!.....
Già vien la qua - dri - - - - - glia.
Yes, here they come,....
si so - no quì....
See, first the qua - drille!.....
Già vien la qua - dri - - - - - glia.
do
mol
to.
f
Ped.

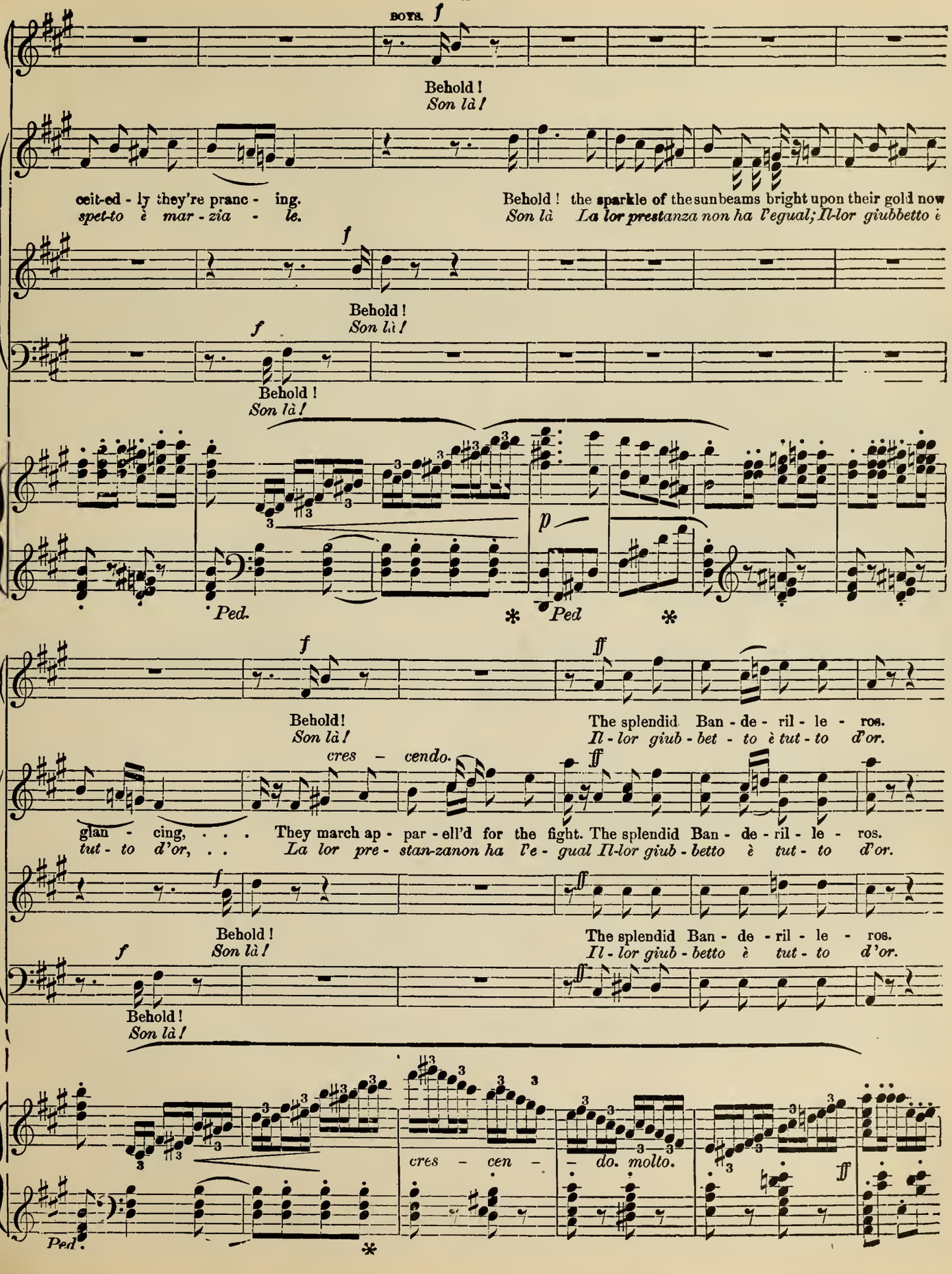

BOYS.
Here they are, no longer de-lay-ing, The quadrille of
Ec-co-li! vien già la quadri-glia La qua-dri-glia
Here they are, no longer de-lay-ing, The quadrille of
Ec-co-li! vien già la quadri-glia La qua-dri-glia
Here they are, no longer de-lay-ing, The quadrille of
Ec-co-li! vien già la quadri-glia La qua-dri-glia
cres – cen – – do.
the To-re-ros; On their lan-ces sunbeams are play-ing, Take off, take off, take off, take
de' To-reador Ma-ra-vi-glia Fa-rà Si-vi-glia! Corriam, corriam, cor-riam, cor-
1ST. TUTTI.
the To-re-ros; On their lan-ces sunbeams are play-ing, Take off, take off, take off, take
de' To-reador Ma-ra-vi-glia Fa-rà Si-vi-glia! Corriam, corriam, cor-riam, cor-
the To-re-ros; On their lan-ces sunbeams are play-ing, Take off, take off, take
de' To-reador Ma-ra-vi-glia Fa-rà Si-vi-glia! Corriam, cor-riam, cor-
Take
Cor-
tr
tr

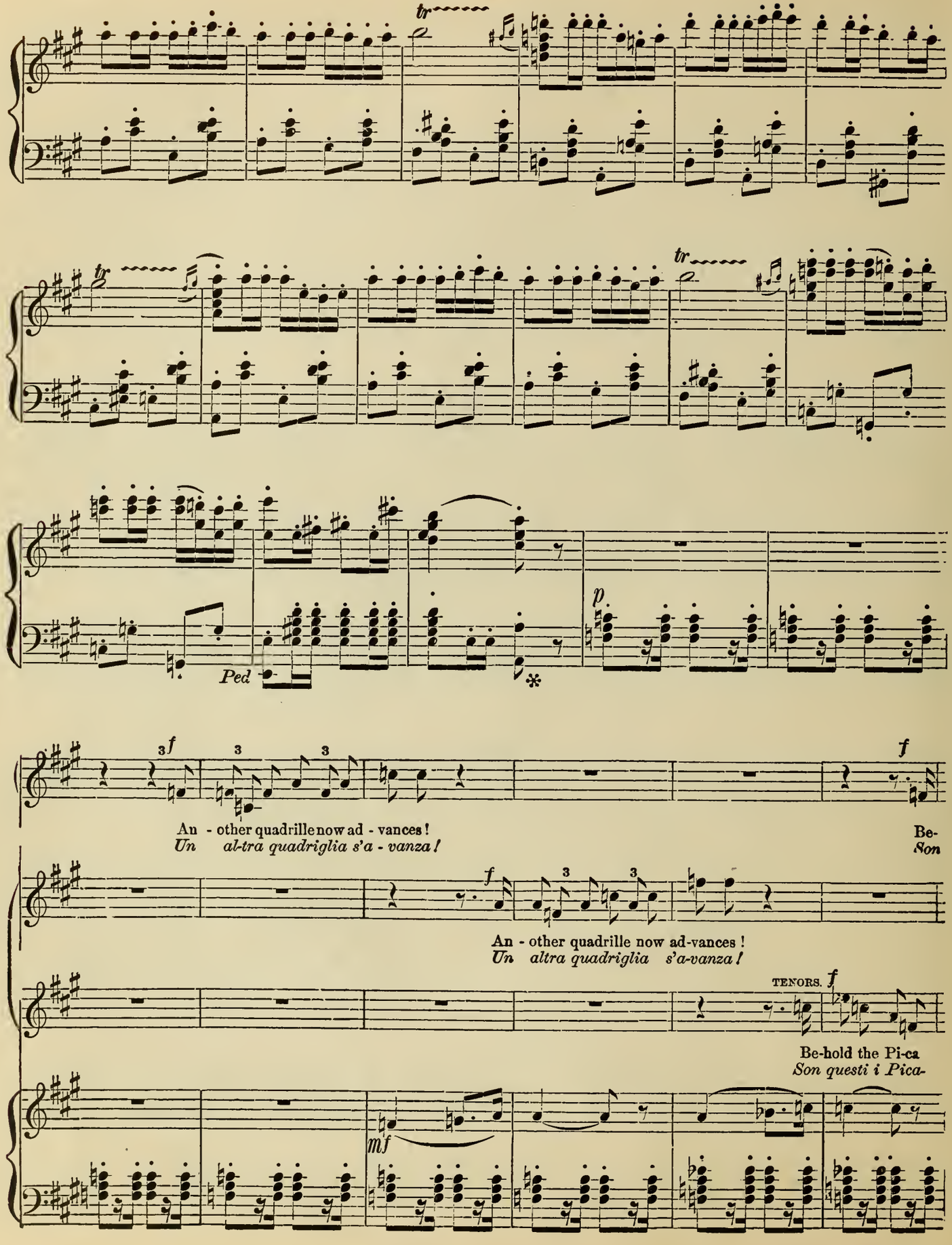

off, bon-nets and som-bre - ros. Here they are, no long - er de - lay-ing, The quadrille of
riam posto a tro - var mi - glior. Giun - ti son! E quì la quadriglia la quadri - glia
off, bon-nets and som-bre - ros. Here they are, no long-er de - lay-ing, The quadrille of
riam, posto a tro - var mi - glior. Giun - ti son! E quì la quadriglia la quadri - glia
off, bon-nets and som-bre - ros. Here they are, no long - er de - lay-ing, The quadrille of
riam, posto a tro - var mi - glior. Giun - ti son! E quì la quadriglia la quadri - glia
tr
the Tor - re - ros! Here they are!
de' To - rea - dor! E già quì
the Tor - re - ros! Here they are!
de' To - rea - dor! E giù quì
the Tor - re - ros! Here they are! here they are!
de' To - rea - dor! Giunti son son già quì
the Tor - re - ros! Here they are! here they are! here they are!
de' To - rea - dor! Giunti son son già quì, sì son quì
ff
Ped.
*

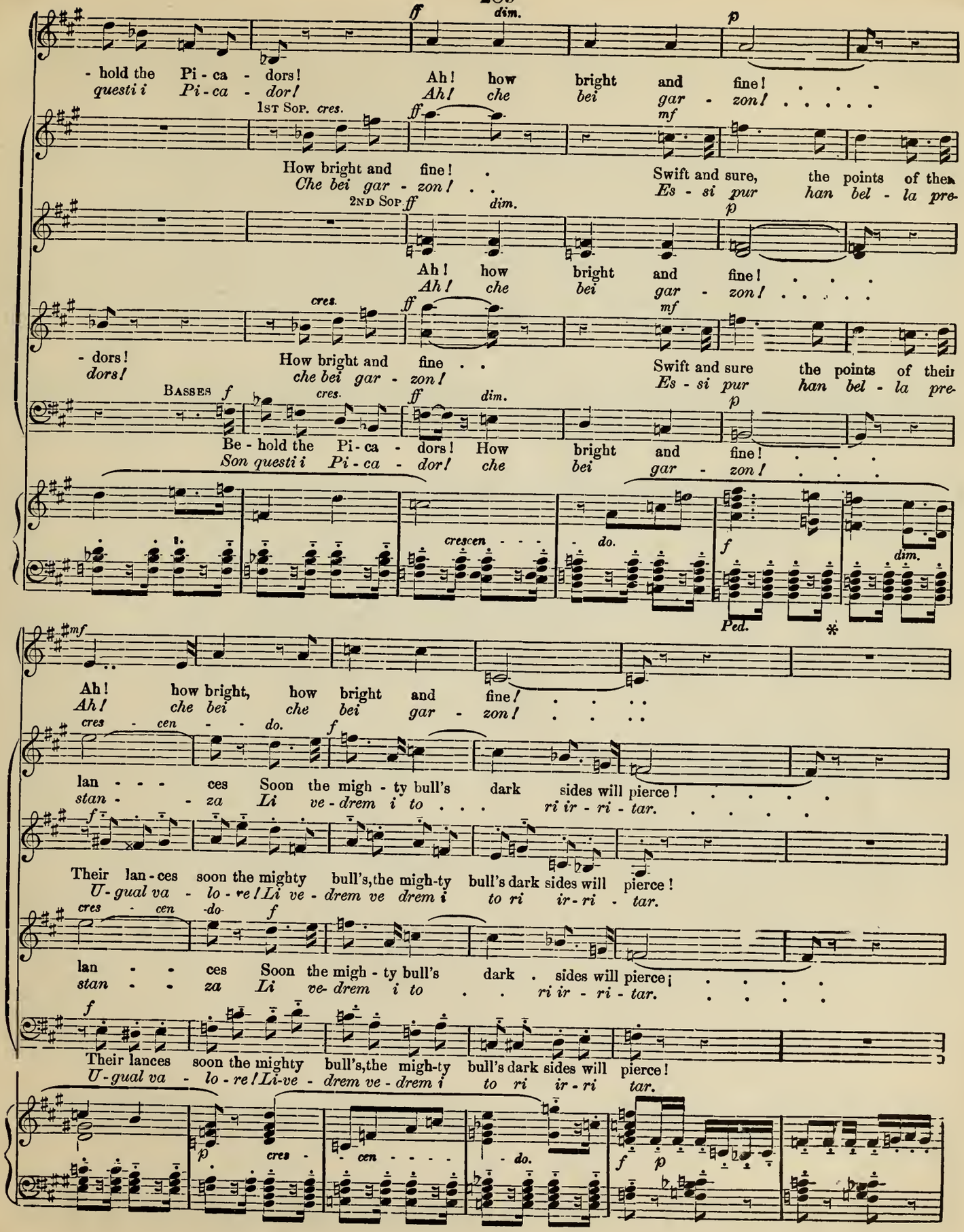

Boys. con molto ritmo.
See, afraid of our reproaches, Marching solemn-ly a - long, Marching solemn-
Il primo a venir, com' è l'uso, Grave al passo Ecco che appar Grave al passo
Ped.
ly a-long, The ugly Al-qua-zil approaches;
Ecco che appar L'al-guazil col suo brutto muso
A groan! a groan! a groan! a groan!
Fischiam! fischiam! fischiam! fischiam!
A groan! a
Fischiam! fi-
SOPRANOS.
TENORS.
Give the Al-qua - zil, a groan!
Fischiam! l'Alguazil fischiam!
BASSES.

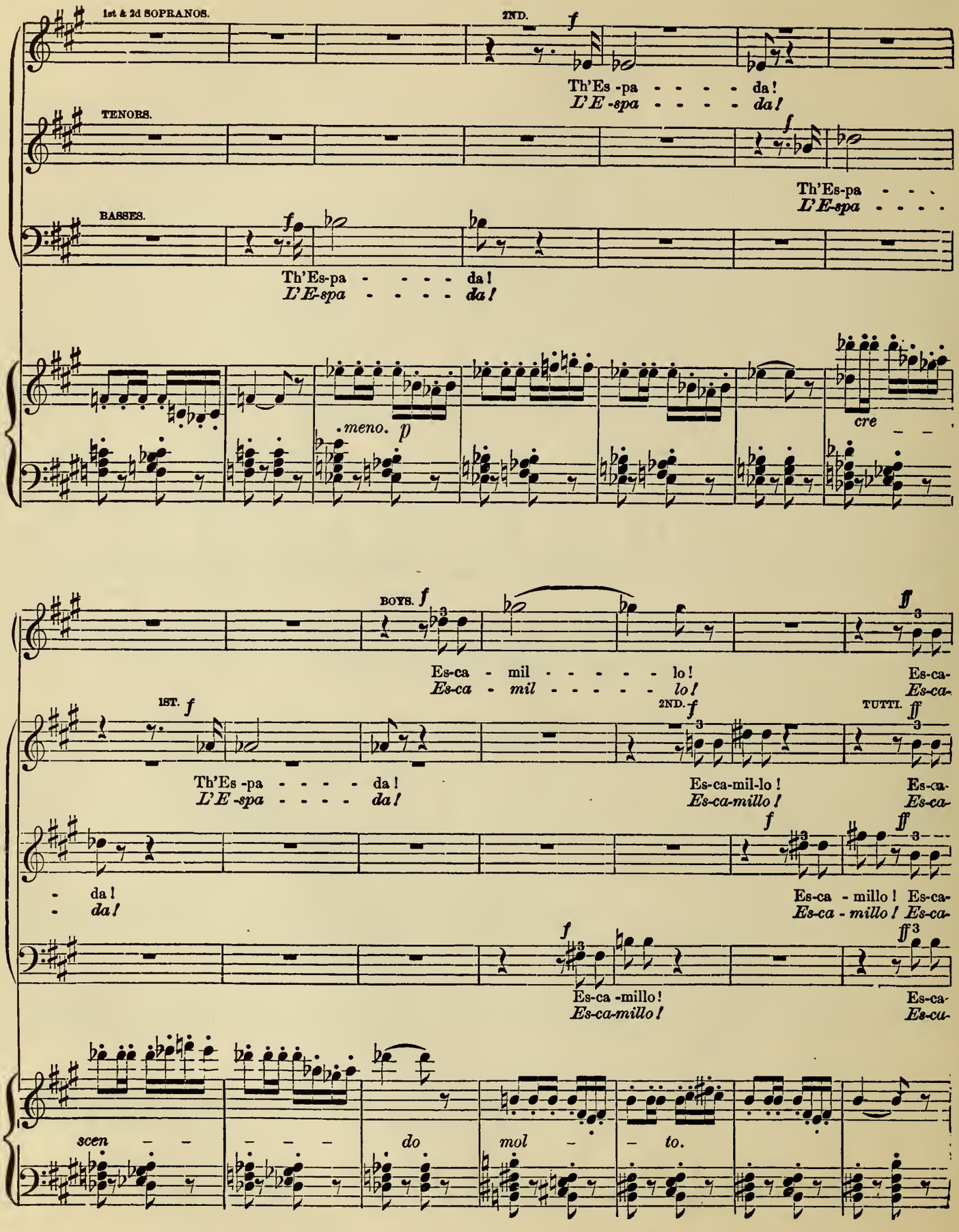

groan! a groan! a groan!
- schiam! fischiam! fischiam!
A groan! . .
fi - schiam! .
1ST.
TUTTI.
A groan! . .
fi - schiam! .
a groan! . .
fi - schiam!
a groan! . .
fi - schiam! .
Yes, . . a groan! . a groan! . a groan! . a groan! . .
Sì . . . fi - schiam! fi - schiam! fi - schiam! fi - schiam!
A groan! a groan! a groan! a groan! a groan! . .
fischiam! fischiam! fischiam! fischiam! fi - schiam!
pp cre - - - scen - - - do.
tr
tr
tr
Ped.

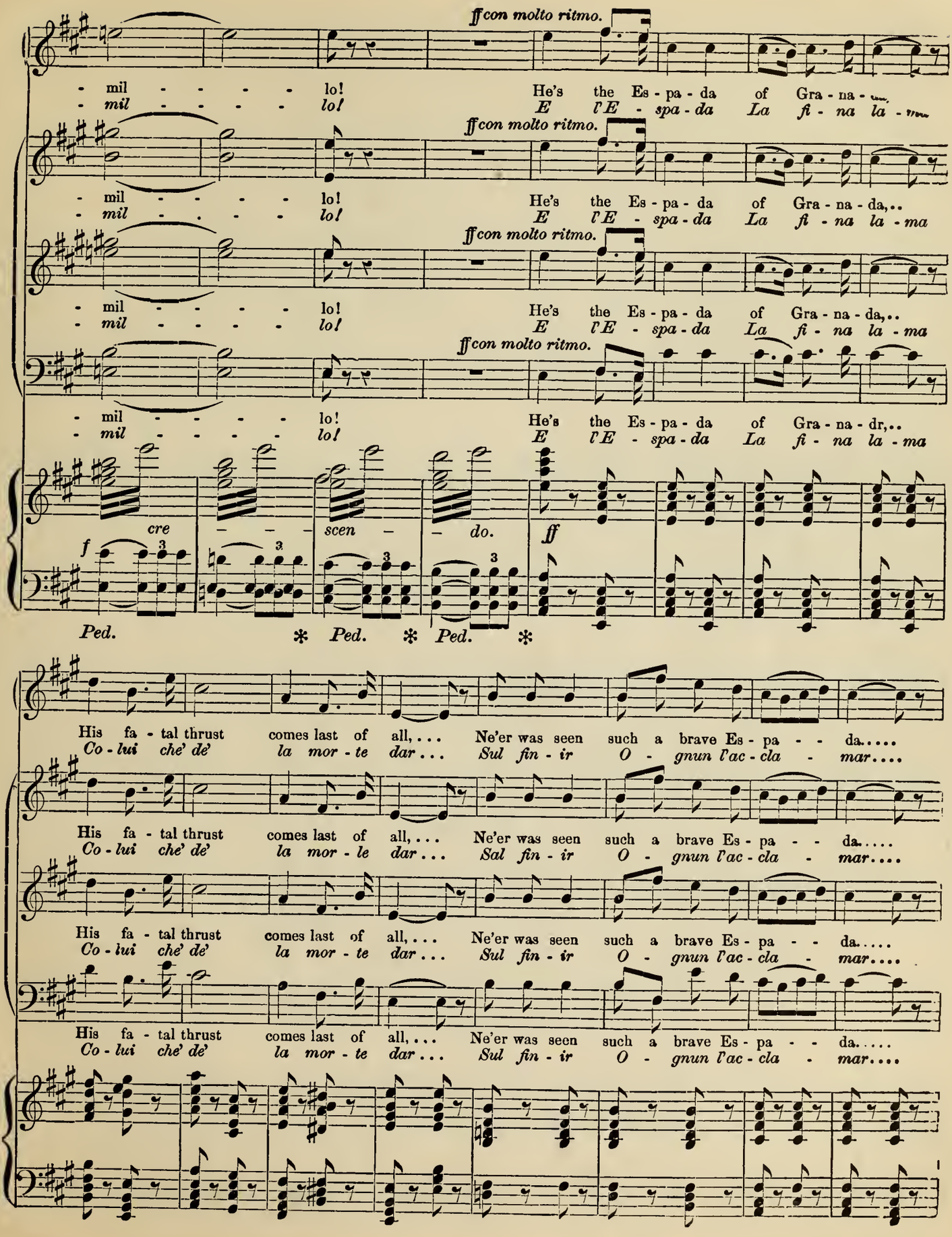

f TENORS.
Now with marks of wel - come, and cheer - - ing, Let us greet yon - der brave Chu -
E poi sa - lu - tiam al pas - sag - - gio Sa - lu - tiam tut - ti, bei gar -
f BASSES.
los! . . . . Bra - vo, Chu - los! ev - er un-fear - ing, Bra-vo, bra-vo,
zon . . . . Bra - vo! vi - va! glo - ria al co-rag - gio! Gloria e onor al
f SOPRANOS.
Be - hold the Ban-de - ril - le - ros; See, how con-
E poi i ban-de - ril - le - ros; Il lor a -
brave Chu - los! . . . . .
- lor co - - rag - - - gio!
p
Ped
*

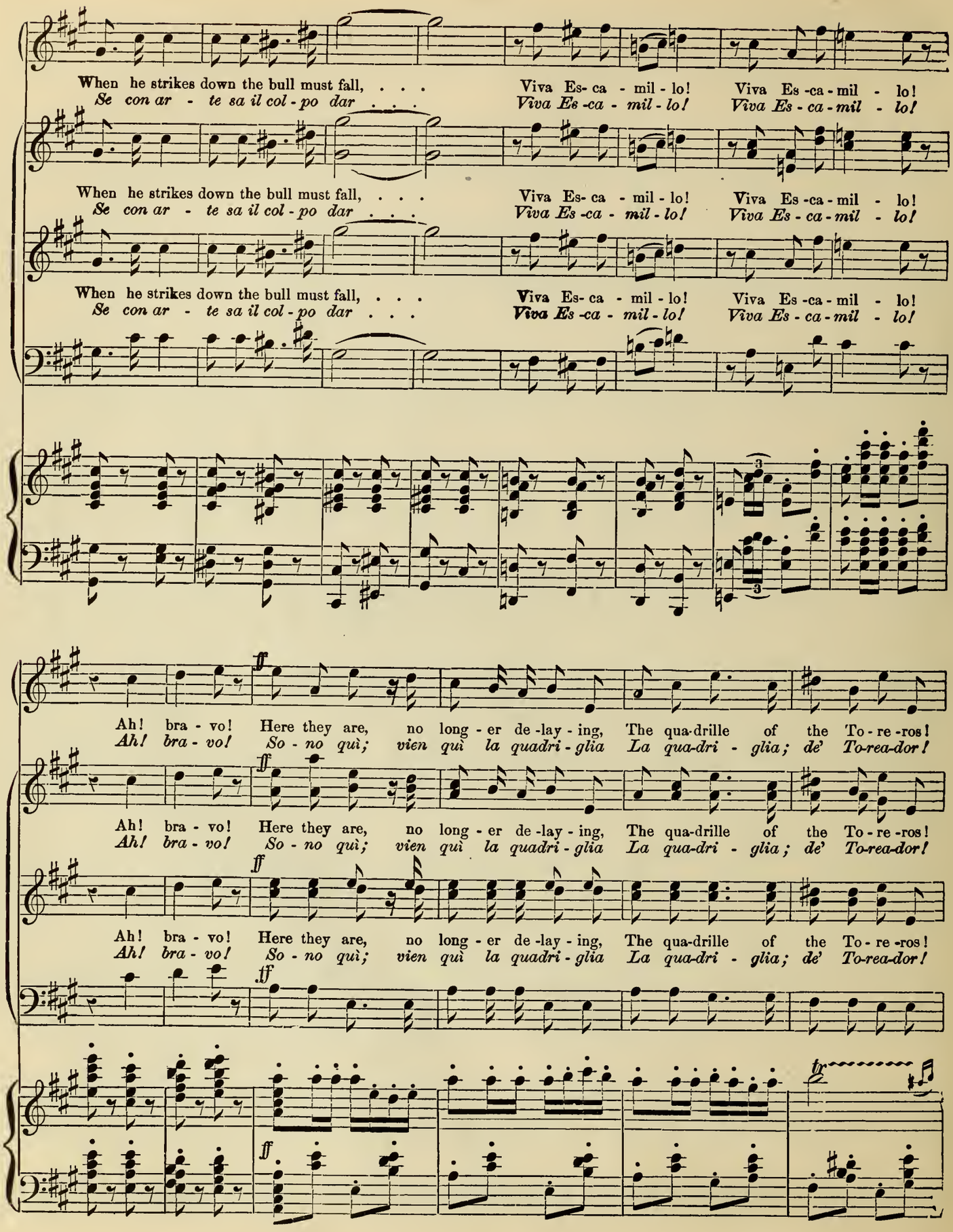

BOYS. f
Behold!
Son là!
ceit-ed - ly they're pranc - ing.
spet-to è mar - zia - le.
Behold! the sparkle of the sunbeams bright upon their gold now
Son là La lor prestanza non ha l'egual; Il-lor giubbetto è
f
Behold!
Son là!
f
Behold!
Son là!
Ped.
p
Ped
f
ff
Behold!
Son là!
cres - cendo.
The splendid Ban - de - ril - le - ros.
Il - lor giub - bet - to è tut - to d'or.
glan - cing, . . .
They march ap - par - ell'd for the fight. The splendid Ban - de - ril - le - ros.
tut - to d'or, . .
La lor pre - stan-zanon ha l'e - gual Il-lor giub - betto è tut - to d'or.
f
ff
Behold!
Son là!
The splendid Ban - de - ril - le - ros.
Il - lor giub - betto è tut - to d'or.
f
Behold!
Son là!
cres - cen - do. molto.
Ped.
ff

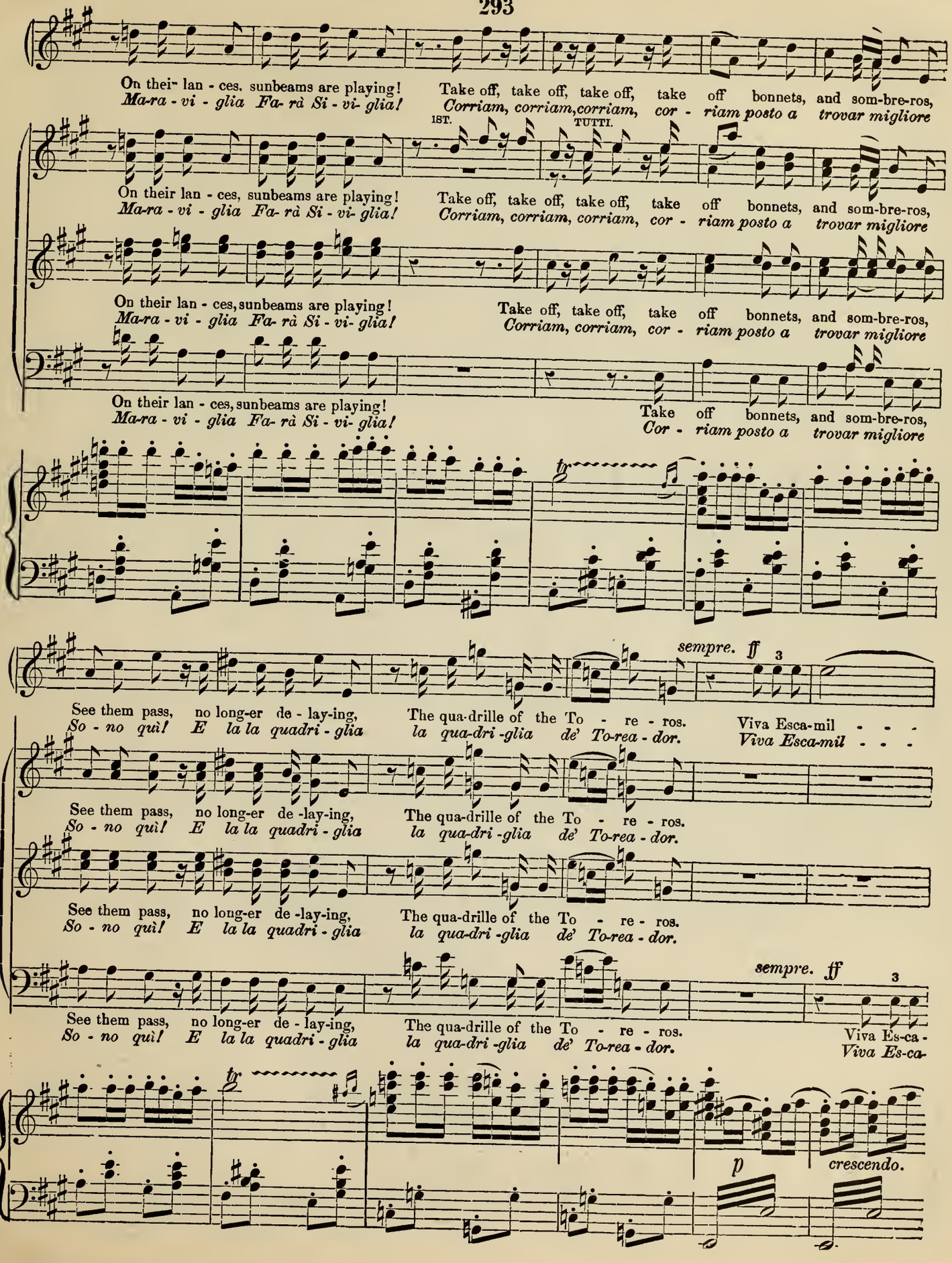

tr
tr
tr
Ped
p
3 f
3
3
f
An - other quadrille now ad - vances!
Un al-tra quadriglia s'a - vanza!
Be-
Son
f
3
3
An - other quadrille now ad-vances!
Un altra quadriglia s'a-vanza!
TENORS. f
Be-hold the Pi-ca
Son questi i Pica-
mf

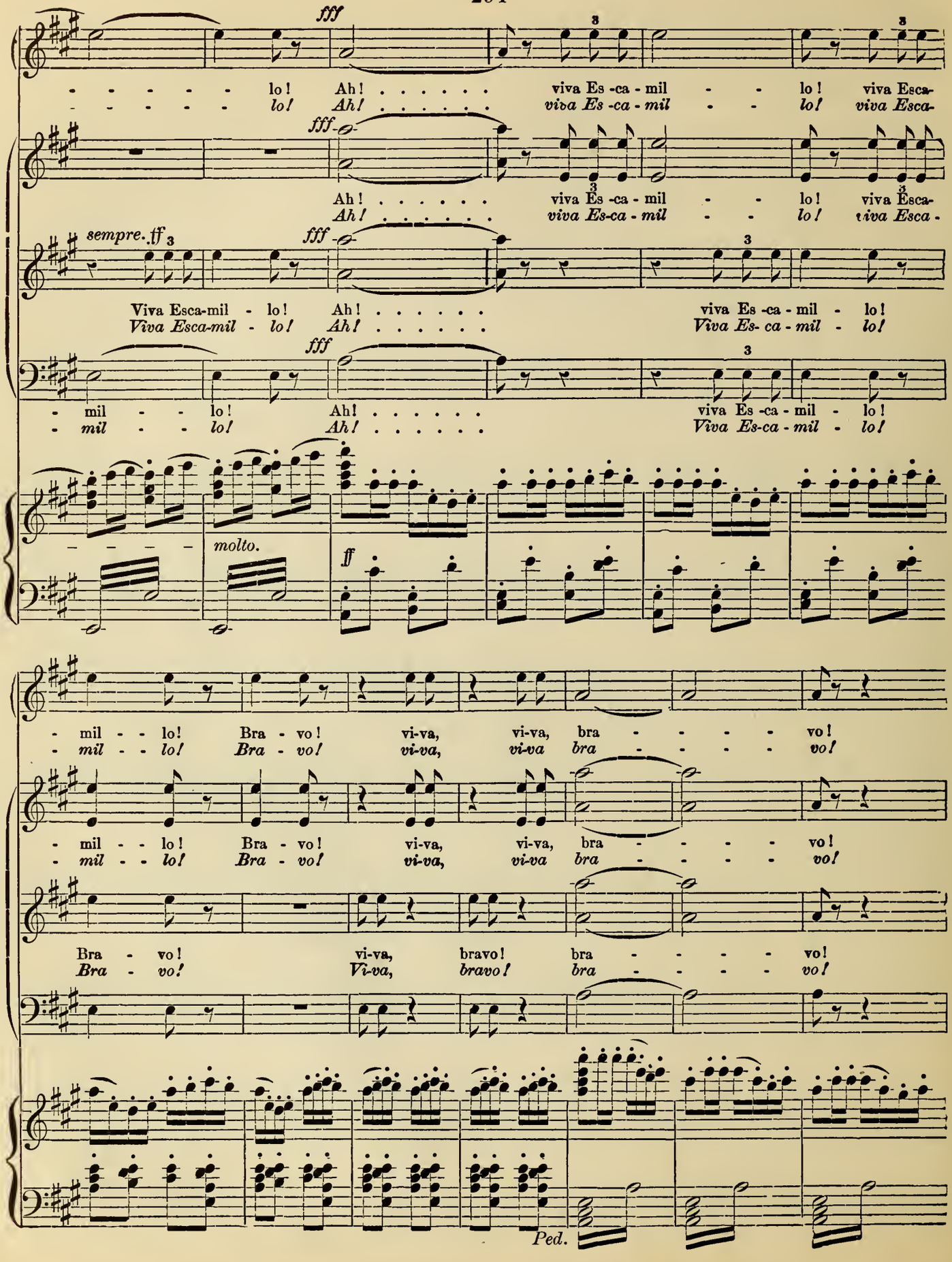

- hold the Pi - ca - dors! Ah! how bright and fine!
questi i Pi - ca - dor! Ah! che bei gar - zon!
1ST SOP. cres.
How bright and fine!
Che bei gar - zon!
Swift and sure, the points of the
Es - si pur han bel - la pre-
2ND SOP.
Ah! how bright and fine!
Ah! che bei gar - zon!
- dors! How bright and fine
dors! che bei gar - zon!
Swift and sure the points of their
Es - si pur han bel - la pre-
BASSES
Be - hold the Pi - ca - dors! How bright and fine!
Son questi i Pi - ca - dor! che bei gar - zon!
crescen - - - do.
Ped.
Ah! how bright, how bright and fine!
Ah! che bei che bei gar - zon!
cres - cen - - do.
lan - - - ces Soon the migh - ty bull's dark sides will pierce!
stan - - za Li ve - drem i to . . . ri ir - ri - tar.
Their lan - ces soon the mighty bull's, the migh-ty bull's dark sides will pierce!
U - gual va - lo - re! Li ve - drem ve drem i to ri ir - ri - tar.
cres - cen - do.
lan - - ces Soon the migh - ty bull's dark . sides will pierce!
stan - - za Li ve - drem i to . . ri ir - ri - tar.
Their lances soon the mighty bull's, the migh-ty bull's dark sides will pierce!
U - gual va - lo - re! Li-ve - drem ve - drem i to ri ir - ri tar.
cres - cen - - - do.

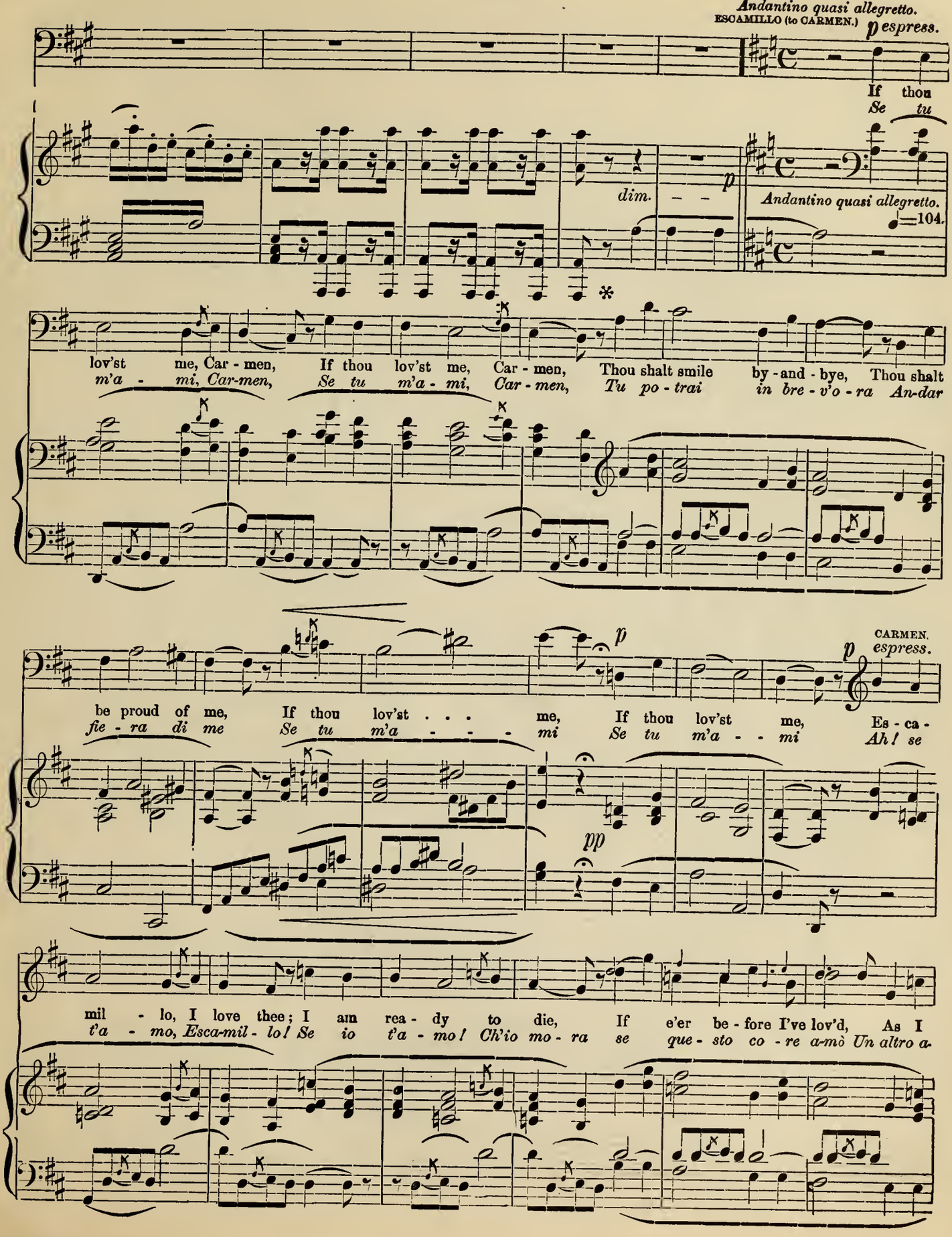

1st & 2d SOPRANOS.
2ND.
Th'Es -pa - - - - - da!
L'E -spa - - - - - da!
TENORS.
Th'Es-pa - - -
L'E-spa - - - -
BASSES.
Th'Es-pa - - - - da!
L'E-spa - - - - - da!
meno. p
cre
BOYS.
Es-ca - mil - - - - - - lo!
Es-ca - mil - - - - - - lo!
Es-ca-
Es-ca-
1ST.
Th'Es -pa - - - - da!
L'E -spa - - - - da!
2ND.
Es-ca-mil-lo!
Es-ca-millo!
TUTTI.
Es-ca-
Es-ca-
- da!
- da!
Es-ca - millo! Es-ca-
Es-ca - millo! Es-ca-
Es-ca -millo!
Es-ca-millo!
Es-ca-
Es-cu-
scen - - - - - do mol - - to.


ff con molto ritmo.
- mil - - - - - lo! He's the Es - pa - da of Gra - na -
- mil - - - - - lo! E l'E - spa - da La fi - na la -
ff con molto ritmo.
- mil - - - - - lo! He's the Es - pa - da of Gra - na - da,..
- mil - - - - - lo! E l'E - spa - da La fi - na la - ma
ff con molto ritmo.
- mil - - - - - lo! He's the Es - pa - da of Gra - na - da,..
- mil - - - - - lo! E l'E - spa - da La fi - na la - ma
ff con molto ritmo.
- mil - - - - - lo! He's the Es - pa - da of Gra - na - dr,..
- mil - - - - - lo! E l'E - spa - da La fi - na la - ma
cre - - - scen - - do.
f
ff
Ped. * Ped. * Ped. *
His fa - tal thrust comes last of all, . . . Ne'er was seen such a brave Es - pa - - da.....
Co - lui che' de' la mor - te dar . . . Sul fin - ir O - gnun l'ac - cla - mar....
His fa - tal thrust comes last of all, . . . Ne'er was seen such a brave Es - pa - - da.....
Co - lui che' de' la mor - le dar . . . Sal fin - ir O - gnun l'ac - cla - mar....
His fa - tal thrust comes last of all, . . . Ne'er was seen such a brave Es - pa - - da.....
Co - lui che' de' la mor - te dar . . . Sul fin - ir O - gnun l'ac - cla - mar....
His fa - tal thrust comes last of all, . . . Ne'er was seen such a brave Es - pa - - da.....
Co - lui che' de' la mor - te dar . . . Sul fin - ir O - gnun l'ac - cla - mar....

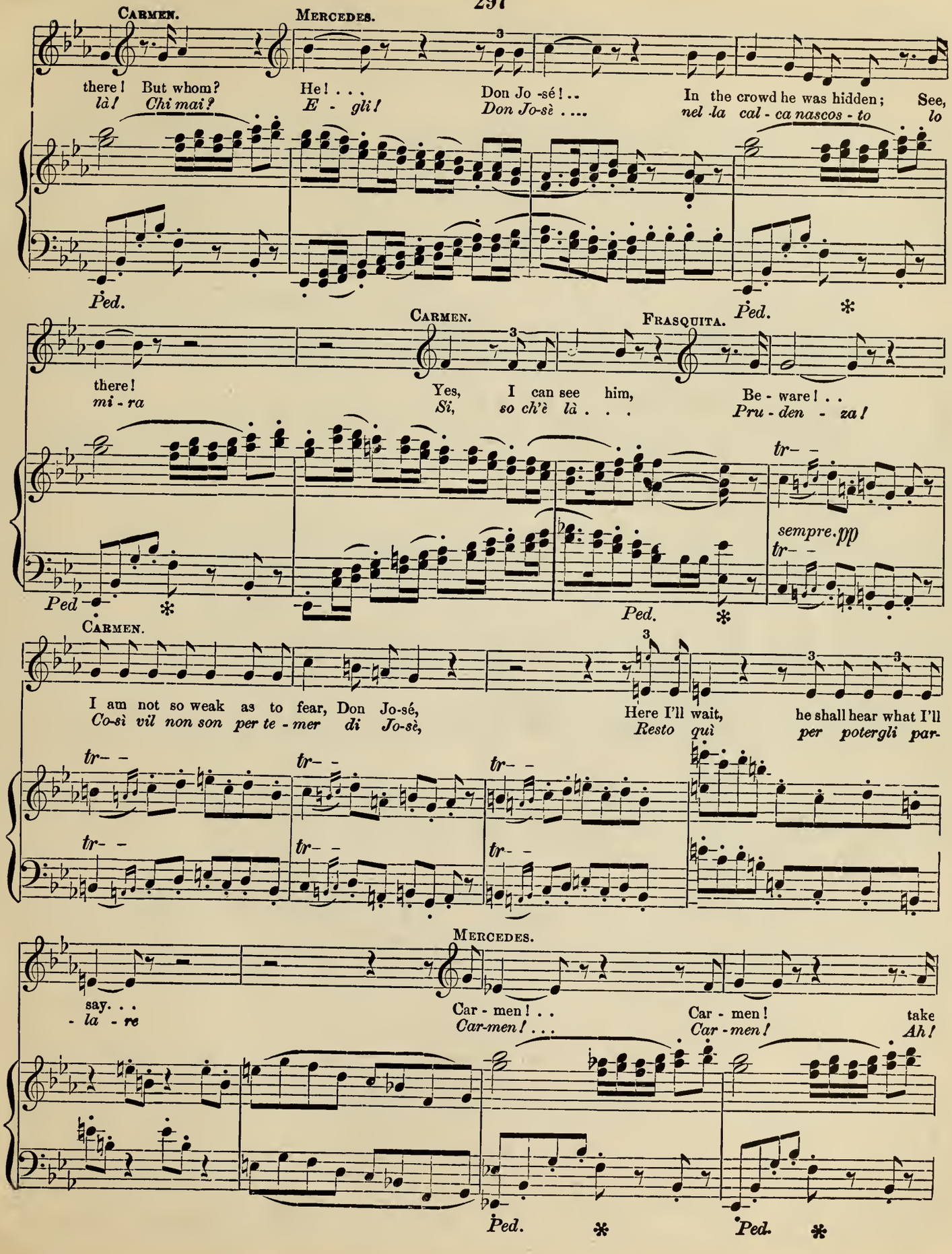

When he strikes down the bull must fall, . . .
Se con ar - te sa il col - po dar . . .
Viva Es- ca - mil - lo!
Viva Es-ca - mil - lo!
Viva Es - ca - mil - lo!
Viva Es-ca - mil - lo!
When he strikes down the bull must fall, . . .
Se con ar - te sa il col - po dar . . .
Viva Es- ca - mil - lo!
Viva Es-ca - mil - lo!
Viva Es - ca - mil - lo!
Viva Es-ca - mil - lo!
When he strikes down the bull must fall, . . .
Se con ar - te sa il col - po dar . . .
Viva Es- ca - mil - lo!
Viva Es-ca - mil - lo!
Viva Es - ca - mil - lo!
Viva Es-ca - mil - lo!
ff
Ah! bra - vo! Here they are, no long - er de - lay - ing, The qua-drille of the To - re - ros!
Ah! bra - vo! So - no quì; vien quì la quadri - glia La qua-dri - glia; de' To-rea-dor!
ff
Ah! bra - vo! Here they are, no long - er de - lay - ing, The qua-drille of the To - re - ros!
Ah! bra - vo! So - no quì; vien quì la quadri - glia La qua-dri - glia; de' To-rea-dor!
ff
Ah! bra - vo! Here they are, no long - er de - lay - ing, The qua-drille of the To - re - ros!
Ah! bra - vo! So - no quì; vien quì la quadri - glia La qua-dri - glia; de' To-rea-dor!
ff
tr
ff

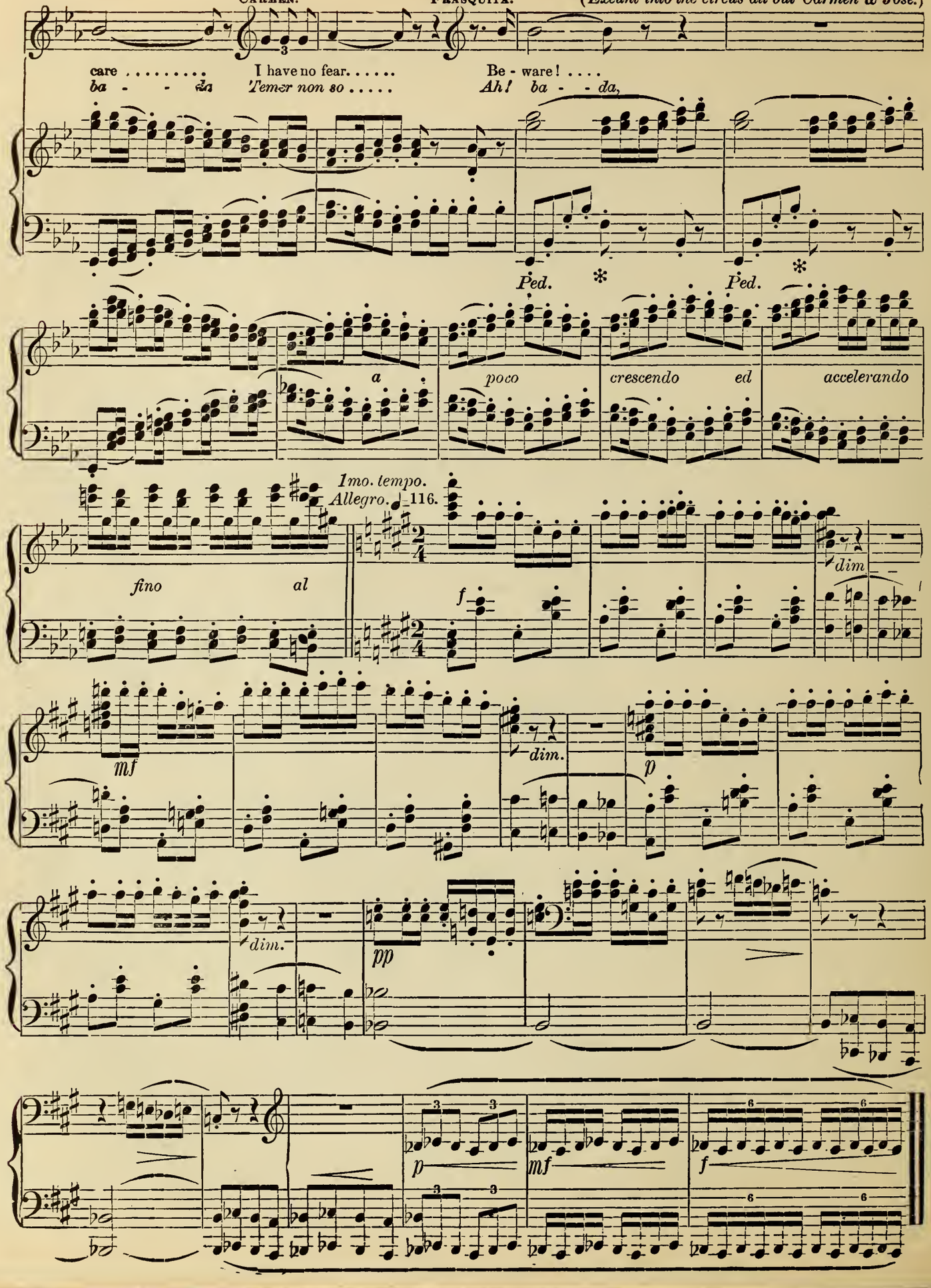

On their lan - ces, sunbeams are playing!
Ma-ra - vi - glia Fa- rà Si - vi- glia!
Take off, take off, take off, take off bonnets, and som-bre-ros,
Corriam, corriam, corriam, cor - riam posto a trovar migliore
1ST.
TUTTI.
On their lan - ces, sunbeams are playing!
Ma-ra - vi - glia Fa- rà Si - vi- glia!
Take off, take off, take off, take off bonnets, and som-bre-ros,
Corriam, corriam, corriam, cor - riam posto a trovar migliore
On their lan - ces, sunbeams are playing!
Ma-ra - vi - glia Fa- rà Si - vi- glia!
Take off, take off, take off bonnets, and som-bre-ros,
Corriam, corriam, cor - riam posto a trovar migliore
On their lan - ces, sunbeams are playing!
Ma-ra - vi - glia Fa- rà Si - vi- glia!
Take off bonnets, and som-bre-ros,
Cor - riam posto a trovar migliore
tr
sempre. ff
3
See them pass, no long-er de - lay-ing,
So - no quì! E la la quadri - glia
The qua-drille of the To - re - ros.
la qua-dri -glia de' To-rea - dor.
Viva Esca-mil - - -
Viva Esca-mil - - -
See them pass, no long-er de -lay-ing,
So - no quì! E la la quadri - glia
The qua-drille of the To - re - ros.
la qua-dri -glia de' To-rea - dor.
See them pass, no long-er de -lay-ing,
So - no quì! E la la quadri - glia
The qua-drille of the To - re - ros.
la qua-dri -glia de' To-rea - dor.
sempre. ff
3
See them pass, no long-er de - lay-ing,
So - no quì! E la la quadri - glia
The qua-drille of the To - re - ros.
la qua-dri -glia de' To-rea - dor.
Viva Es-ca -
Viva Es-ca-
tr
p
crescendo.


fff
- - - - - - lo! Ah! . . . . . viva Es -ca - mil - - lo! viva Esca-
- - - - - - lo! Ah! . . . . . viva Es -ca - mil - - lo! viva Esca-
fff
Ah! . . . . . viva Es -ca - mil - - lo! viva Esca-
Ah! . . . . . viva Es-ca - mil - - lo! viva Esca -
sempre. ff
fff
Viva Esca-mil - lo! Ah! . . . . . viva Es -ca - mil - lo!
Viva Esca-mil - lo! Ah! . . . . . Viva Es- ca - mil - lo!
fff
- mil - - lo! Ah! . . . . . viva Es -ca - mil - lo!
- mil - - lo! Ah! . . . . . Viva Es-ca - mil - lo!
molto.
ff
- mil - - lo! Bra - vo! vi-va, vi-va, bra - - - - vo!
- mil - - lo! Bra - vo! vi-va, vi-va bra - - - - vo!
- mil - - lo! Bra - vo! vi-va, vi-va, bra - - - - vo!
- mil - - lo! Bra - vo! vi-va, vi-va bra - - - - vo!
Bra - vo! vi-va, bravo! bra - - - - vo!
Bra - vo! Vi-va, bravo! bra - - - - vo!
Ped.


Andantino quasi allegretto.
ESCAMILLO (to CARMEN.)
p espress.
If thou
Se tu
dim.
p
Andantino quasi allegretto.
♩=104.
lov'st me, Car - men, If thou lov'st me, Car - men, Thou shalt smile by - and - bye, Thou shalt
m'a - mi, Car-men, Se tu m'a - mi, Car - men, Tu po - trai in bre - v'o - ra An-dar
CARMEN.
espress.
p
p
be proud of me, If thou lov'st . . . me, If thou lov'st me, Es - ca -
fie - ra di me Se tu m'a - - - mi Se tu m'a - - mi Ah! se
pp
mil - lo, I love thee; I am rea - dy to die, If e'er be - fore I've lov'd, As I
t'a - mo, Esca-mil - lo! Se io t'a - mo! Ch'io mo - ra se que - sto co - re a-mò Un altro a-

ESCAMILLO enters the circus.
Moderato.
pp
fond-ly love thee. Ah! I love .. .... thee! Yes, I love thee.
mò più di te Ah! sì t'a - - - mo! sì che t'a - - mo!
ESCAMILLO.
Ah! I love..... thee! Yes, I love thee.
Ah! sì t'a - - - mo! sì che t'a - - mo!
BASSES. ff
Room,
Largo,
f Moderato. ♩ = 100.
room, for the Senor Al - ca - de!
largo, largo che vien l'Alca - de!
Ped
FRASQUITA. sotto voce.
CARMEN.
sotto voce.
MERCEDES.
Carmen, take my ad-vice, No longer here remain! And why not, may I ask? He is
Carmen! Unbuon consiglio; ten va lontan di quì E per - ché? dì perchè? Egli è


CARMEN.
MERCEDES.
there! But whom?
là! Chi mai?
He! . . .
E - gli!
Don Jo -sé! . .
Don Jo-sè . . . .
In the crowd he was hidden; See,
nel la cal - ca nascos - to lo
Ped.
Ped.
CARMEN.
FRASQUITA.
there!
mi - ra
Yes, I can see him,
Si, so ch'è là . . .
Be - ware! . .
Pru - den - za!
tr
sempre. pp
Ped
Ped.
CARMEN.
I am not so weak as to fear, Don Jo-sé,
Co-sì vil non son per te - mer di Jo-sè,
Here I'll wait,
Resto quì
he shall hear what I'll
per potergli par-
tr
MERCEDES.
say. . .
- la - re
Car - men! . .
Car-men! . . .
Car - men!
Car - men!
take
Ah!
Ped.
Ped.


CARMEN.
FRASQUITA.
(Exeunt into the circus all but Carmen & Jose.)
care . . . . . I have no fear. . . . . Be - ware! . . . .
ba - - da Temer non so . . . . . Ah! ba - - da,
Ped. * Ped. *
a poco crescendo ed accelerando
1mo. tempo.
Allegro. ♩= 116.
fino al
f
dim
mf
dim.
p
dim.
pp
p
mf
f

'TIS THOU?

No. 27. DUET AND FINALE.

CARMEN. RECIT. *mf*

'Tis thou? The news was brought to me, that thou wert lurking nigh, yet here I still re-main; I was warn'd that my
Sei tu? E - ro stata av - ver - ti - ta che non e - ri lon - tan, che do - ve - vi ve - nir, Poi mi fu detto an-

DON JOSE. *p*

'Tis I.
Son io.

RECIT.

ff *p*

Moderato. *f*

DON JOSE. *p*

life's in dan - ger from thee! But I am brave, and to fly I dis-dain! No me-nace do I
- cor, ah! te-mi per la vi - ta! Ma non ti te - mo, E non vol - li fug - gir Mi - nac-ci - are non

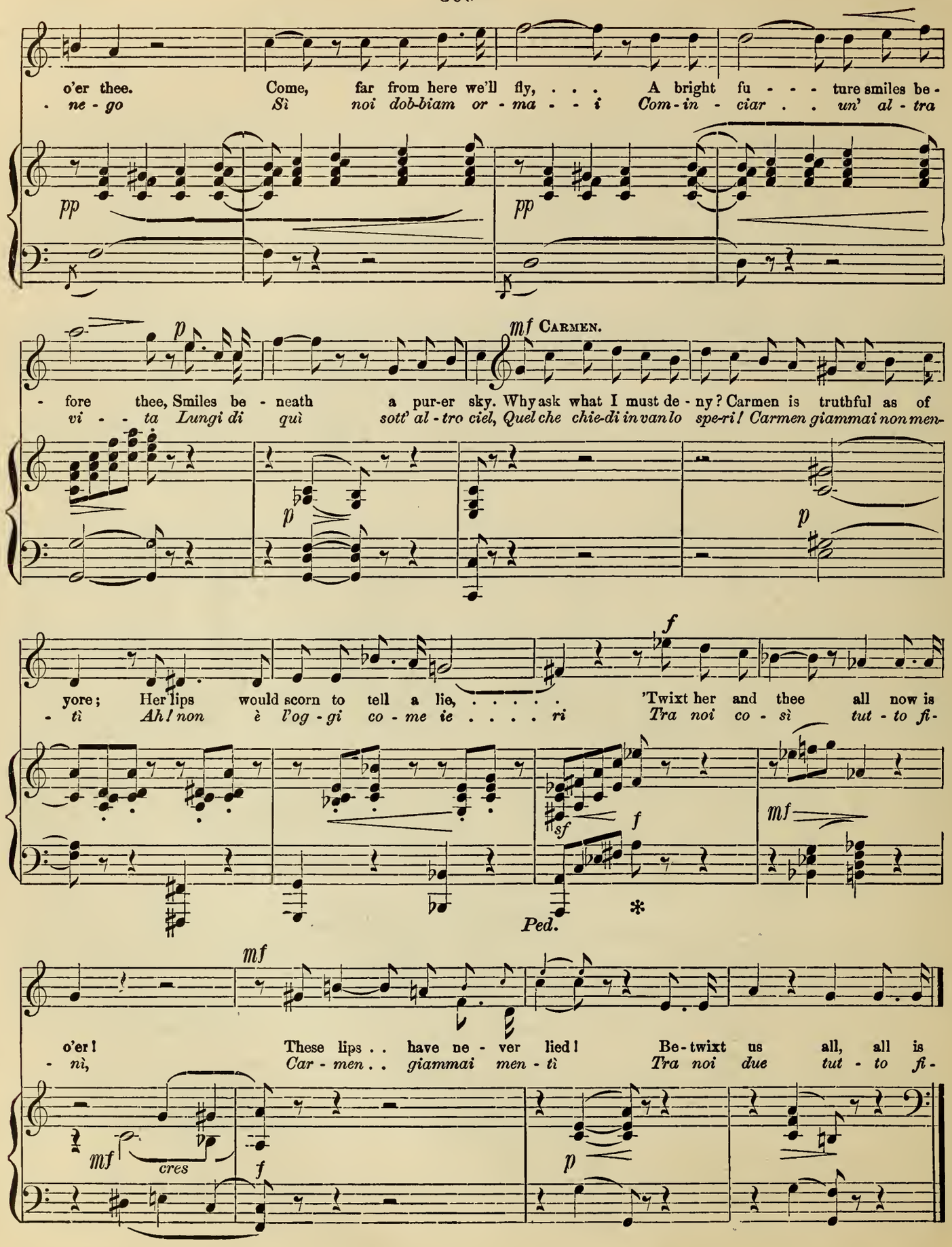
Moderato. ♩ = 96.

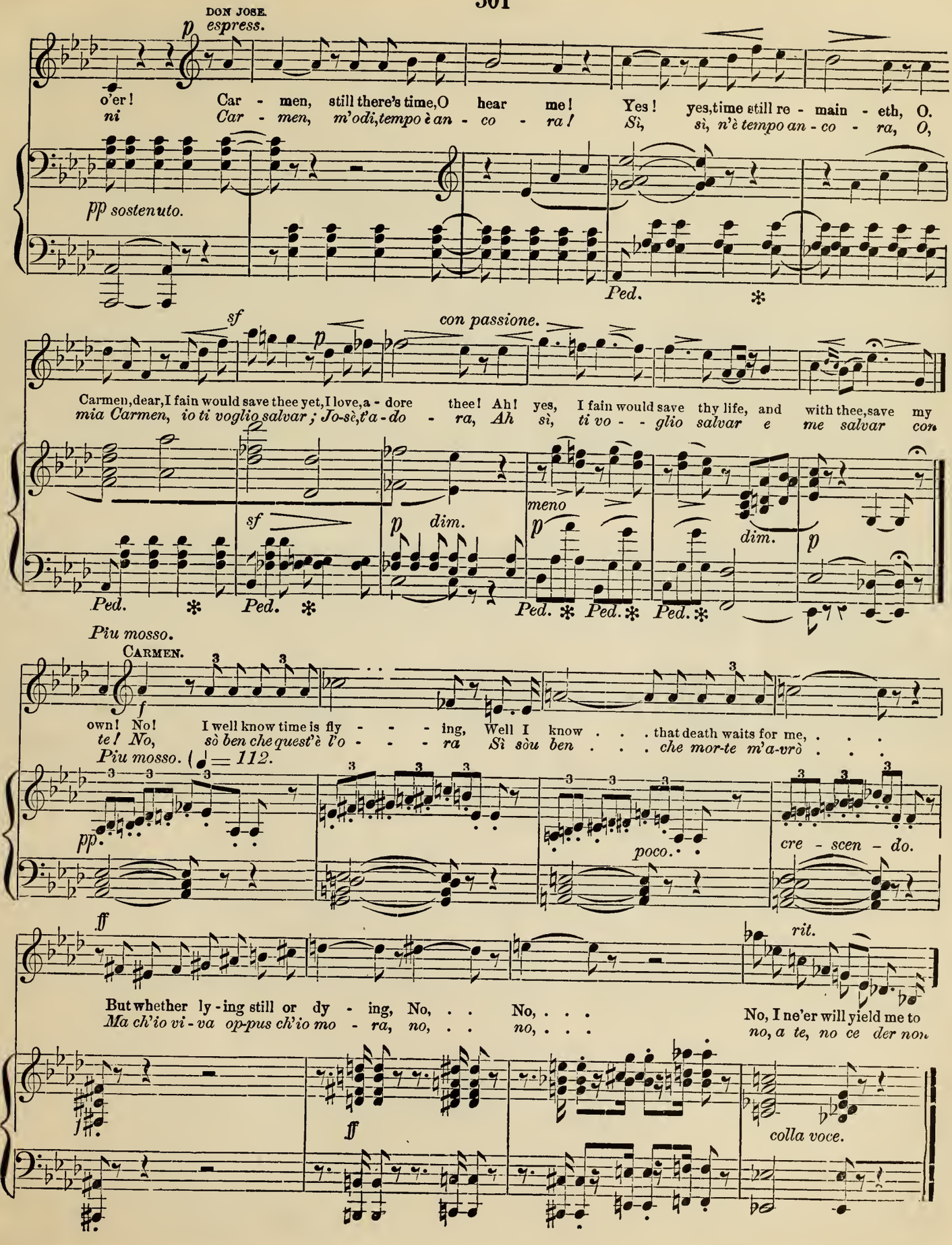
f dim. *p* *p*

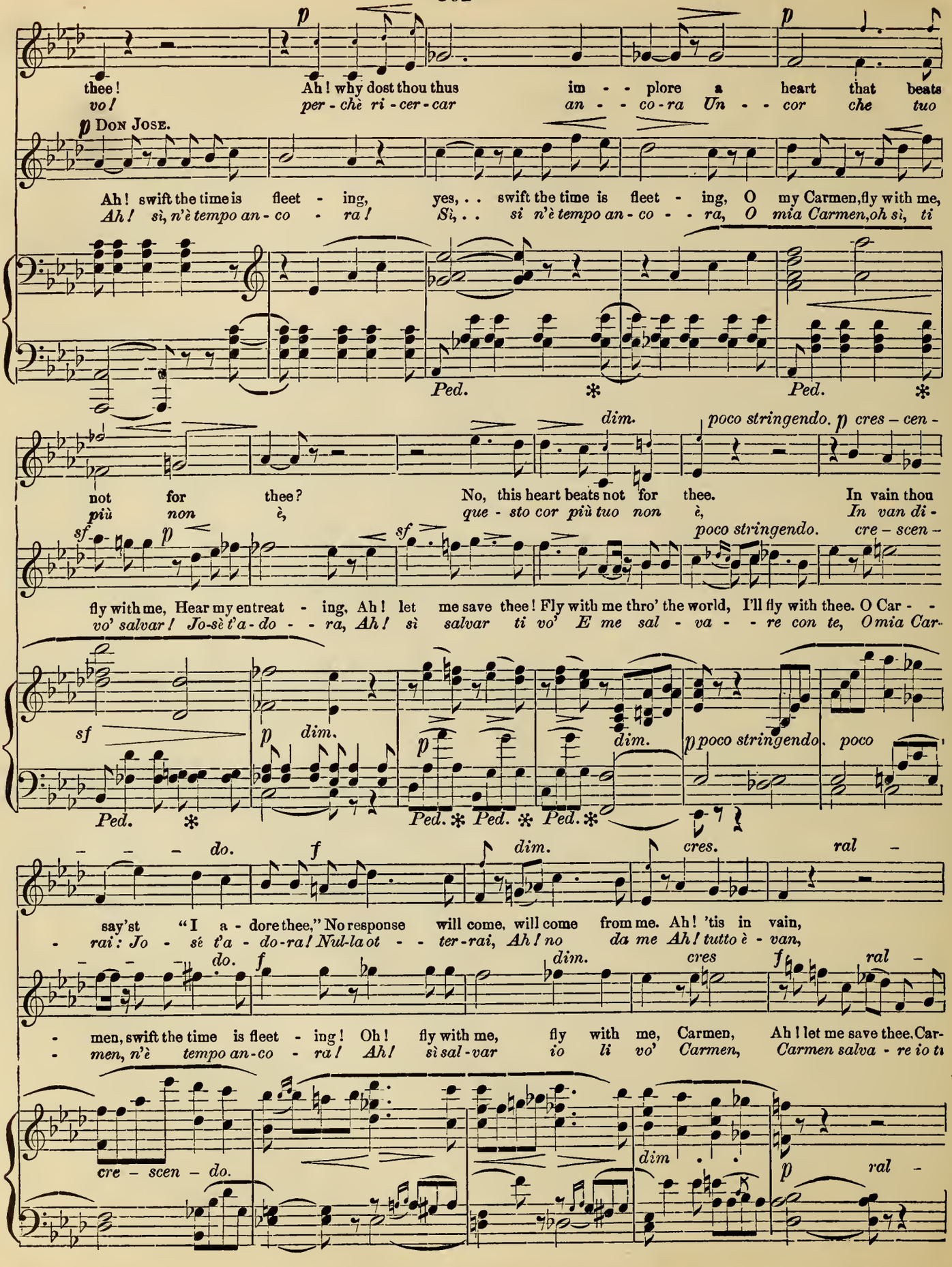
cres. *p*

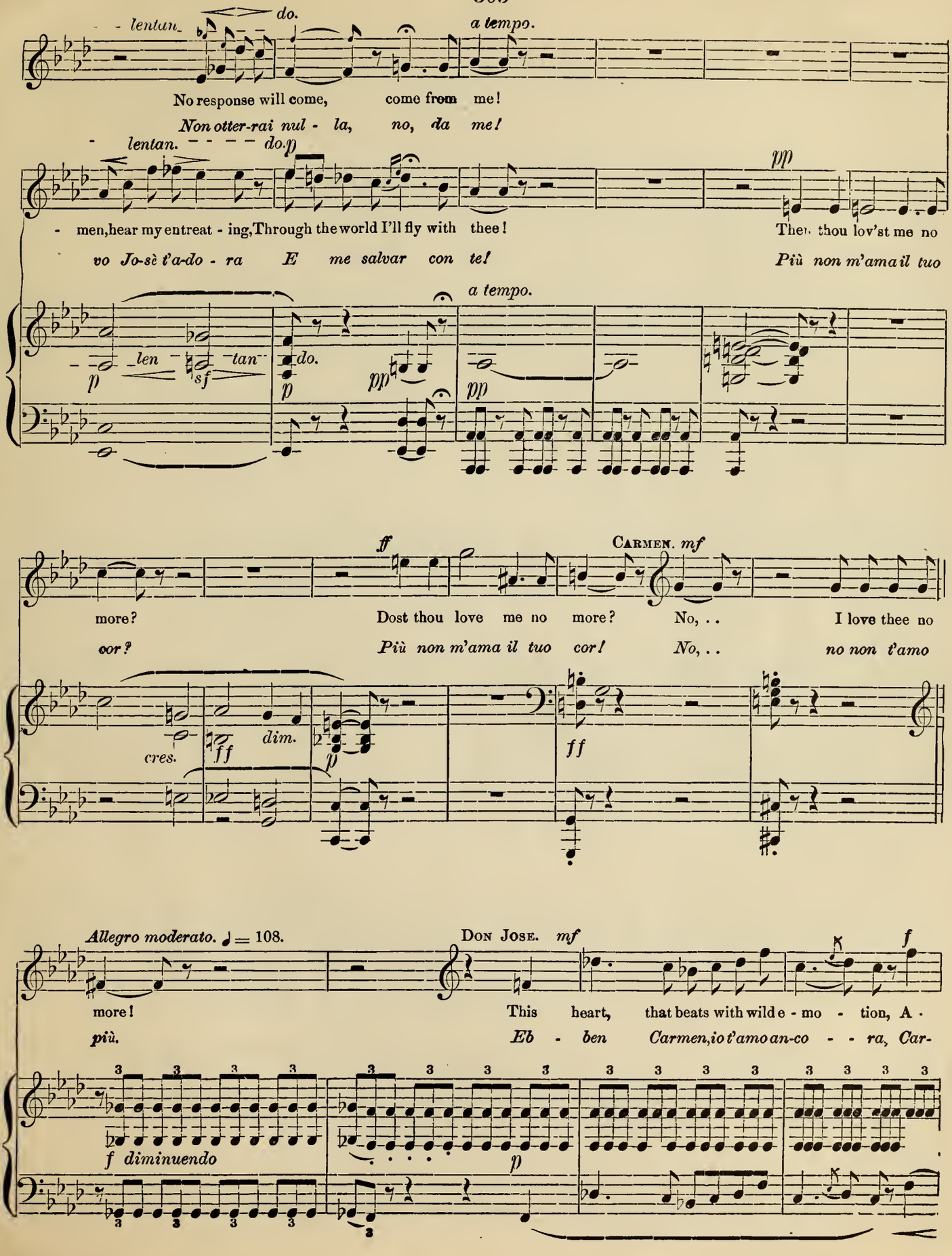
make, but lis - ten, I im-plore thee; The hate-ful past for - get, Let ten-der thoughts steal
vò, t'im-plo - ro, piango e pre - go; O - gni ran - cor, Ah! Carmen, o - gni ran - cor io rin-

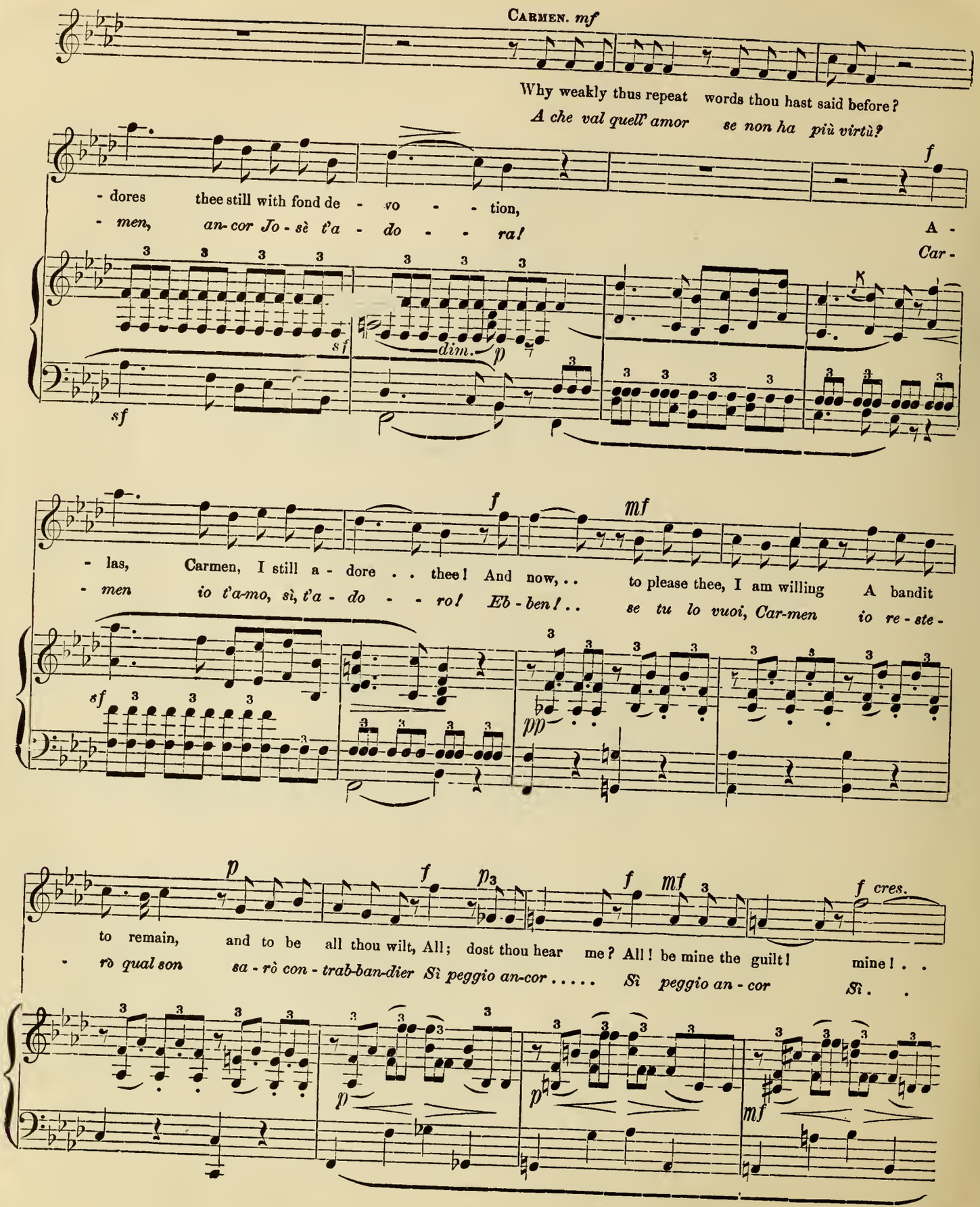
p *sf* *p* *sf* *p*

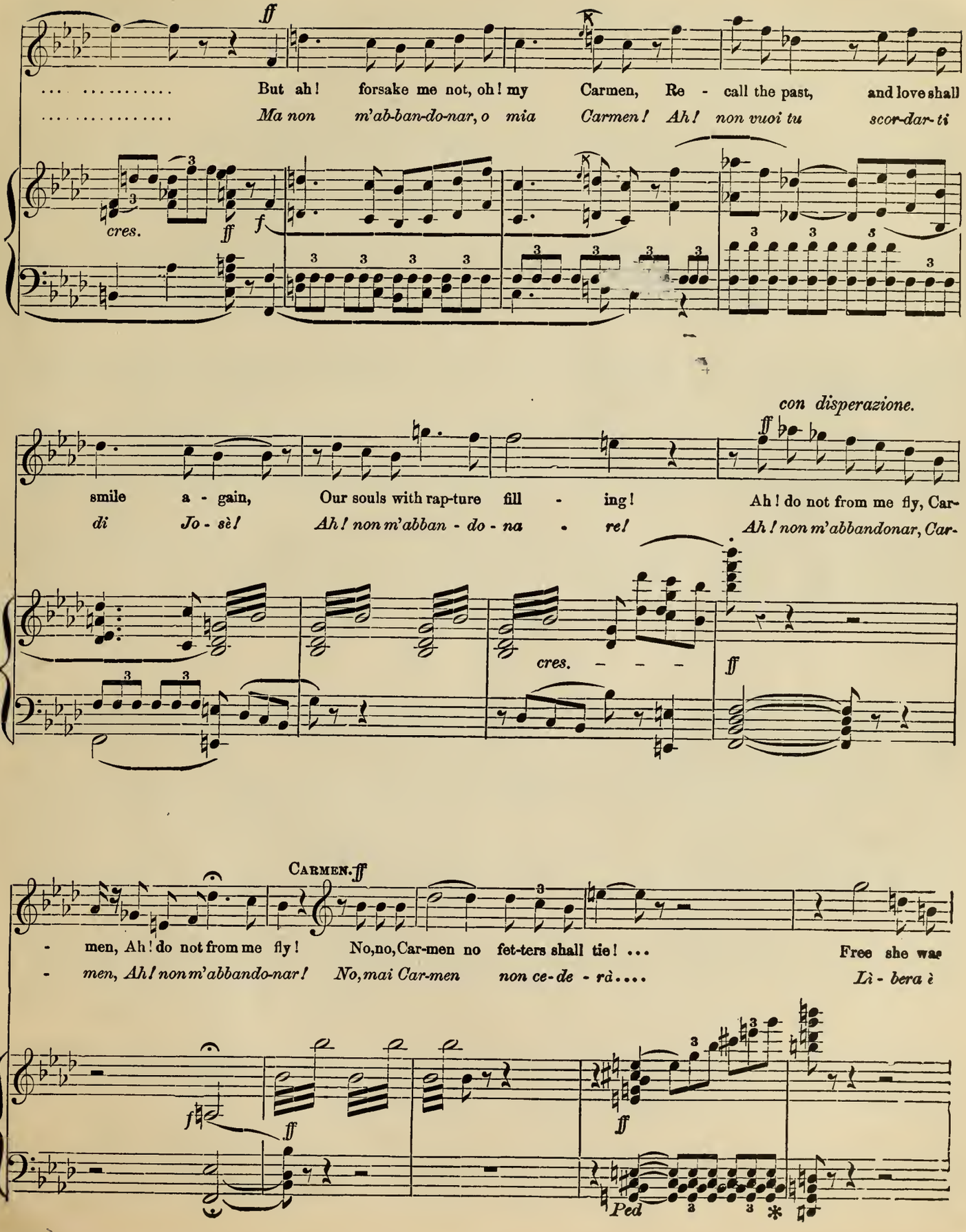

o'er thee. Come, far from here we'll fly, . . . A bright fu - - - ture smiles be -
- ne - go Sì noi dob-biam or - ma - - i Com - in - ciar . . un' al - tra
pp
pp
mf Carmen.
- fore thee, Smiles be - neath a pur-er sky. Why ask what I must de - ny? Carmen is truthful as of
vi - - ta Lungi di quì sott' al - tro ciel, Quel che chie-di in van lo spe-ri! Carmen giammai non men-
p
p
yore; Her lips would scorn to tell a lie, ... 'Twixt her and thee all now is
- tì Ah! non è l'og - gi co - me ie . . . . ri Tra noi co - sì tut - to fi -
f
sf
f
mf
Ped.
*
mf
o'er! These lips . . have ne - ver lied! Be - twixt us all, all is
- nì, Car - men . . giammai men - tì Tra noi due tut - to fi -
mf
cres
f
p

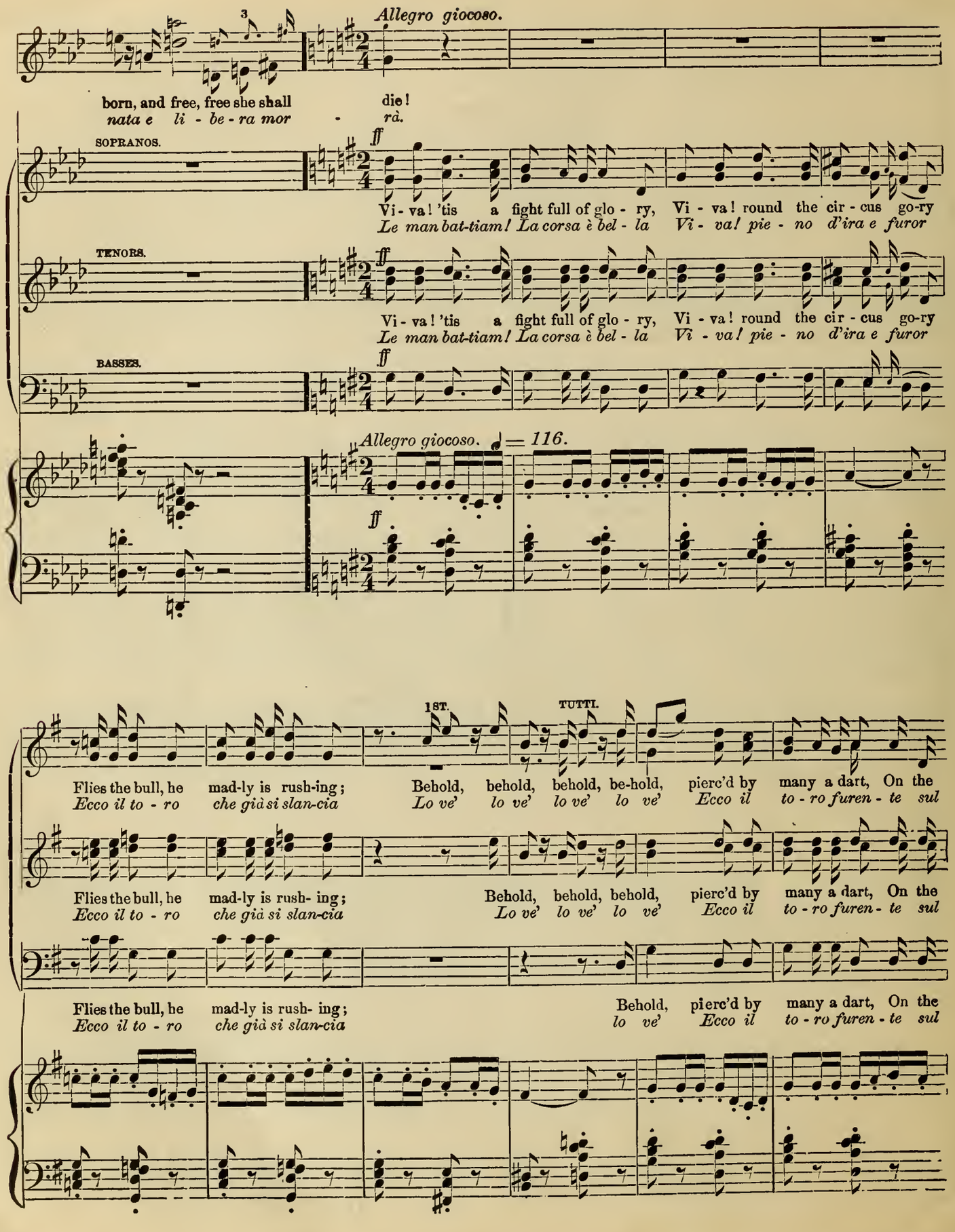

DON JOSE.
p espress.
o'er! Car - men, still there's time, O hear me! Yes! yes, time still re - main - eth, O.
ni Car - men, m'odi, tempo è an - co - ra! Sì, sì, n'è tempo an - co - ra, O,
pp sostenuto.
Ped. *
sf
con passione.
Carmen, dear, I fain would save thee yet, I love, a - dore thee! Ah! yes, I fain would save thy life, and with thee, save my
mia Carmen, io ti voglio salvar; Jo-sè, t'a - do - ra, Ah sì, ti vo - - glio salvar e me salvar con
sf
p dim.
meno
p
dim.
p
Ped. * Ped. * Ped. * Ped. * Ped. *
Piu mosso.
CARMEN.
f
own! No! I well know time is fly - - - ing, Well I know . . . that death waits for me, . . .
te! No, sò ben che quest'è l'o - - - ra Sì sòu ben . . . che mor-te m'a-vrò . . .
Piu mosso. (♩ = 112.
pp.
poco.
cre - scen - do.
ff
rit.
But whether ly - ing still or dy - ing, No, . . No, . . .
Ma ch'io vi - va op-pus ch'io mo - ra, no, . . no, . . .
No, I ne'er will yield me to
no, a te, no ce der non
f
ff
colla voce.

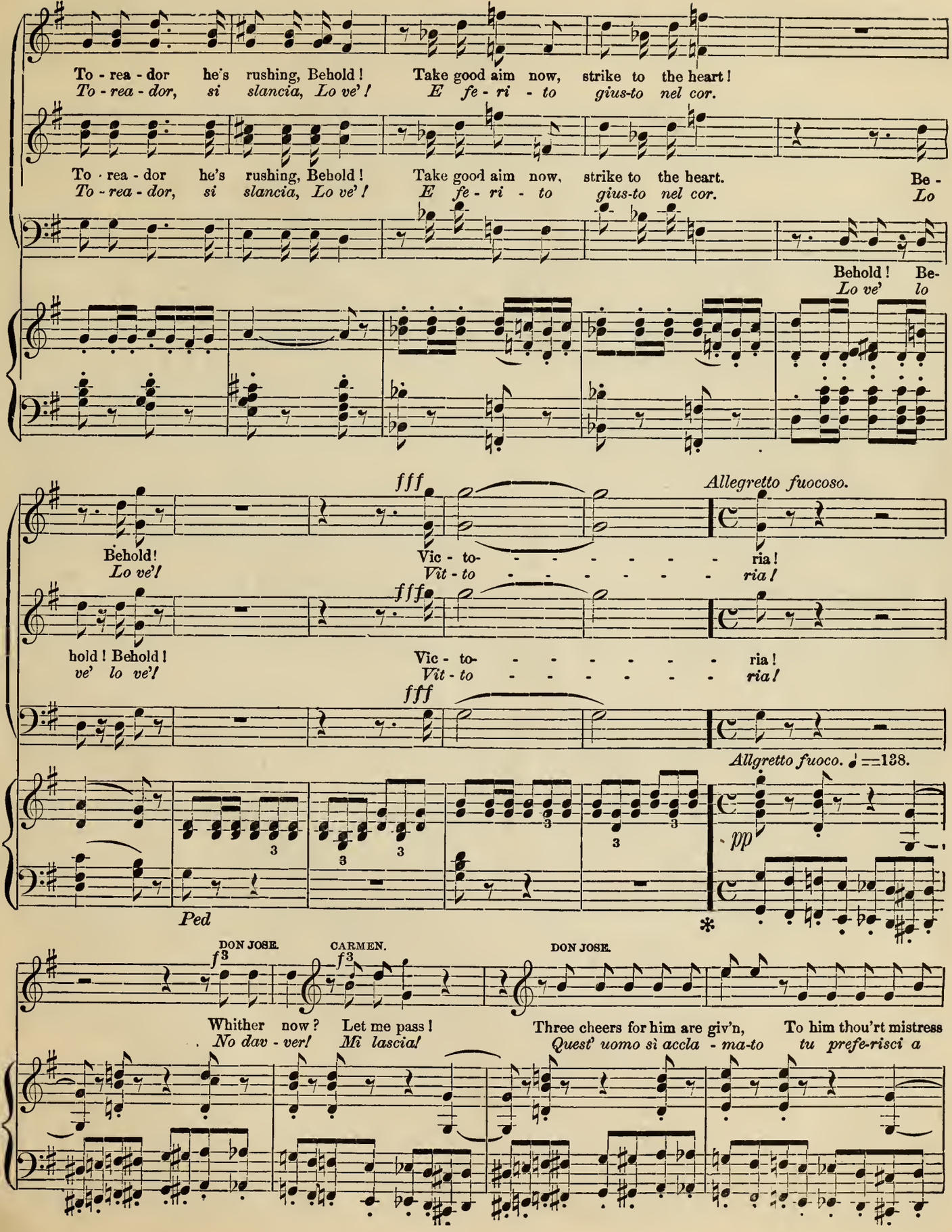

thee! Ah! why dost thou thus im - - plore a heart that beats
vo! per - chè ri - cer - car an - - co - ra Un - - cor che tuo
p Don Jose.
Ah! swift the time is fleet - ing, yes, . . swift the time is fleet - ing, O my Carmen, fly with me,
Ah! sì, n'è tempo an - co - ra! Sì, . . si n'è tempo an - co - - ra, O mia Carmen, oh sì, ti
Ped. Ped.
dim. poco stringendo. p cres – cen –
not for thee? No, this heart beats not for thee. In vain thou
più non è, que - sto cor più tuo non è, In van di -
poco stringendo. cre – scen –
fly with me, Hear my entreat - ing, Ah! let me save thee! Fly with me thro' the world, I'll fly with thee. O Car - -
vo' salvar! Jo-sè t'a - do - - ra, Ah! sì salvar ti vo' E me sal - va - - re con te, O mia Car-
sf p dim. p dim. p poco stringendo. poco
Ped. Ped. Ped. Ped.
– – – do. f dim. cres. ral –
say'st "I a - dore thee," No response will come, will come from me. Ah! 'tis in vain,
- rai: Jo - sè t'a - do-ra! Nul-la ot - - ter-rai, Ah! no da me Ah! tutto è - van,
– – – do. f dim. cres f ral –
- men, swift the time is fleet - ing! Oh! fly with me, fly with me, Carmen, Ah! let me save thee. Car-
- men, n'è tempo an-co - ra! Ah! sì sal-var io li vo' Carmen, Carmen salva - re io ti
cre – scen – do. dim p ral –

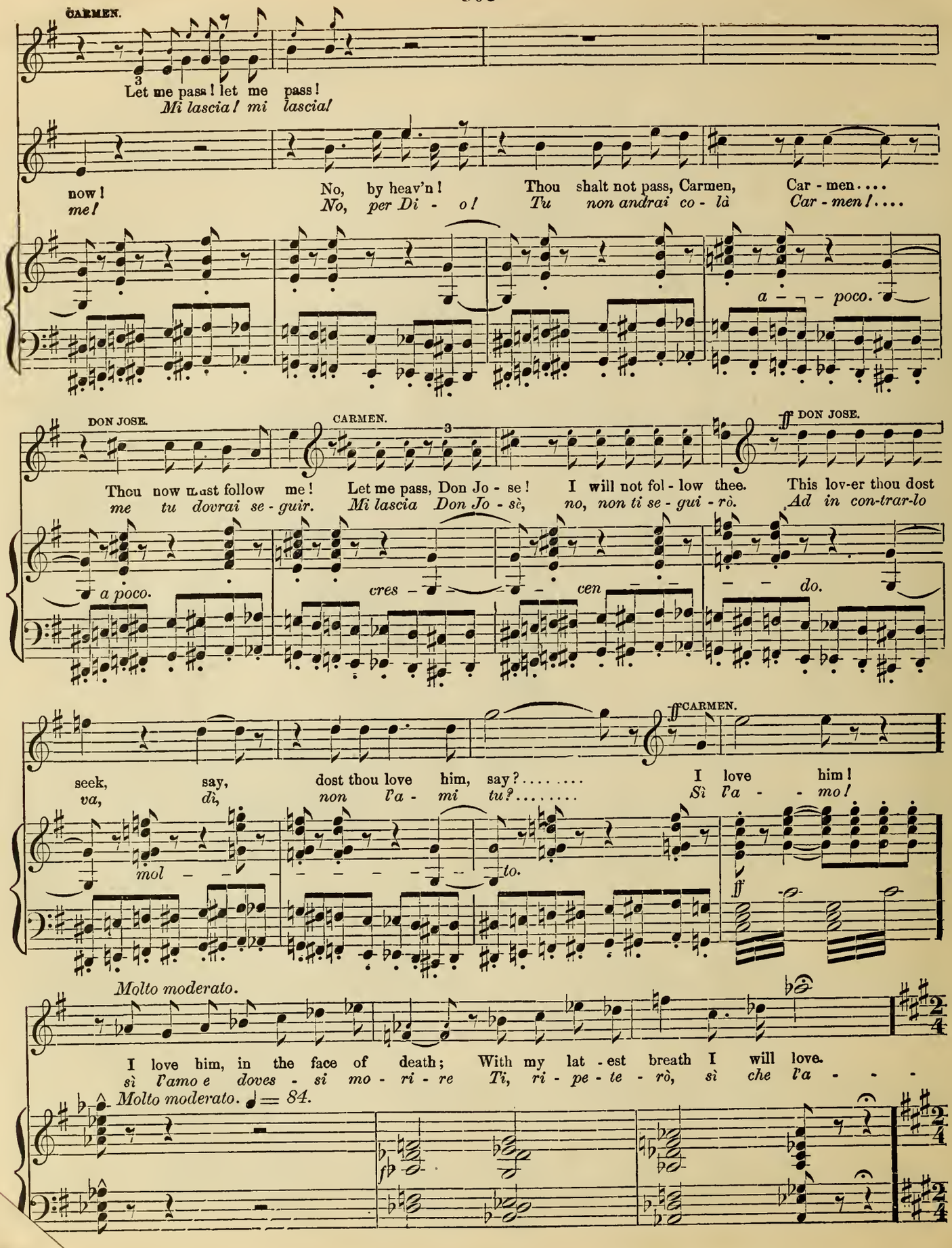

- lentan- do.
a tempo.
No response will come, come from me!
Non otter-rai nul - la, no, da me!
- lentan. - - - - do.
p
pp
- men, hear my entreat - ing, Through the world I'll fly with thee!
Then thou lov'st me no
vo Jo-sè t'a-do - ra E me salvar con te!
Più non m'ama il tuo
a tempo.
- len - tan -
p
sf
p
do.
pp
pp
ff
Carmen. mf
more?
Dost thou love me no more?
No, . .
I love thee no
cor?
Più non m'ama il tuo cor!
No, . .
no non t'amo
cres.
ff
dim.
p
ff
Allegro moderato. ♩ = 108.
Don Jose. mf
f
more!
This heart, that beats with wild e - mo - tion, A -
più.
Eb - ben Carmen, io t'amo an-co - - ra, Car-
f diminuendo
p


Carmen. mf
Why weakly thus repeat words thou hast said before?
A che val quell' amor se non ha più virtù?
- dores thee still with fond de - vo - tion,
- men, an-cor Jo-sè t'a - do - ra!
A -
Car -
sf
dim.
p
f
- las, Carmen, I still a - dore . . thee! And now, . . to please thee, I am willing A bandit
- men io t'a-mo, sì, t'a - do - ro! Eb-ben! . . se tu lo vuoi, Car-men io re-ste -
mf
pp
to remain, and to be all thou wilt, All; dost thou hear me? All! be mine the guilt! mine! . .
- rò qual son sa-rò con-trab-ban-dier Sì peggio an-cor . . . . . Sì peggio an-cor Sì . .
cres.


ff
But ah! forsake me not, oh! my Carmen, Re - call the past, and love shall
Ma non m'ab-ban-do-nar, o mia Carmen! Ah! non vuoi tu scor-dar-ti
cres.
ff
f
con disperazione.
ff
smile a - gain, Our souls with rap-ture fill - ing! Ah! do not from me fly, Car-
di Jo - sè! Ah! non m'abban - do - na - re! Ah! non m'abbandonar, Car-
cres.
ff
CARMEN. ff
- men, Ah! do not from me fly! No, no, Car-men no fet-ters shall tie! ... Free she was
- men, Ah! non m'abbando-nar! No, mai Car-men non ce-de - rà.... Li - bera è
f
ff
ff
Ped


Allegro giocoso.
born, and free, free she shall die!
nata e li - be - ra mor - rà.
SOPRANOS.
Vi - va! 'tis a fight full of glo - ry, Vi - va! round the cir - cus go-ry
Le man bat-tiam! La corsa è bel - la Vi - va! pie - no d'ira e furor
TENORS.
Vi - va! 'tis a fight full of glo - ry, Vi - va! round the cir - cus go-ry
Le man bat-tiam! La corsa è bel - la Vi - va! pie - no d'ira e furor
BASSES.
Allegro giocoso. ♩ = 116.
1ST.
TUTTI.
Flies the bull, he mad-ly is rush-ing; Behold, behold, behold, be-hold, pierc'd by many a dart, On the
Ecco il to - ro che già si slan-cia Lo ve' lo ve' lo ve' lo ve' Ecco il to - ro furen - te sul
Flies the bull, he mad-ly is rush- ing; Behold, behold, behold, pierc'd by many a dart, On the
Ecco il to - ro che già si slan-cia Lo ve' lo ve' lo ve' Ecco il to - ro furen - te sul
Flies the bull, he mad-ly is rush- ing; Behold, pierc'd by many a dart, On the
Ecco il to - ro che già si slan-cia lo ve' Ecco il to - ro furen - te sul


To - rea - dor he's rushing, Behold! Take good aim now, strike to the heart!
To - rea - dor, si slancia, Lo ve'! E fe - ri - to gius-to nel cor.
To - rea - dor he's rushing, Behold! Take good aim now, strike to the heart. Be -
To - rea - dor, si slancia, Lo ve'! E fe - ri - to gius-to nel cor. Lo
Behold! Be-
Lo ve' lo
fff
Allegretto fuocoso.
Behold!
Lo ve'!
Vic - to- - - - - - - - ria!
Vit - to - - - - - - - - ria!
hold! Behold!
ve' lo ve'!
Vic - to- - - - - - - - ria!
Vit - to - - - - - - - - ria!
Allgretto fuoco. ♩ = 138.
pp
Ped
DON JOSE.
CARMEN.
DON JOSE.
Whither now? Let me pass!
No dav - ver! Mi lascia!
Three cheers for him are giv'n, To him thou'rt mistress
Quest' uomo si accla - ma-to tu prefe-risci a


CARMEN.
Let me pass! let me pass!
Mi lascia! mi lascia!
now!
me!
No, by heav'n!
No, per Di - o!
Thou shalt not pass, Carmen,
Tu non andrai co - là
Car - men....
Car - men!....
a - - - poco.
DON JOSE.
CARMEN.
DON JOSE.
Thou now must follow me!
me tu dovrai se - guir.
Let me pass, Don Jo - se!
Mi lascia Don Jo - sè,
I will not fol - low thee.
no, non ti se - gui - rò.
This lov-er thou dost
Ad in con-trar-lo
a poco.
cres - - - cen - - -
do.
CARMEN.
seek,
va,
say,
di,
dost thou love him, say?.....
non l'a - mi tu?.....
I love him!
Sì l'a - - mo!
mol - - - - - - - - - to.
Molto moderato.
I love him, in the face of death; With my lat - est breath I will love.
sì l'amo e doves - si mo - ri - re Ti, ri - pe - te - rò, sì che l'a - - -
Molto moderato. ♩ = 84.

Allegretto giocoso.

him!
mo!

SOPRANOS. *ff*

Vi-va! 'tis a fight full of glory, Vi-va! round the cir - cus go - ry Flies the bull, he madly is rushing!
Vi-va! vi - va! la corsa è bel-la! *Vi-va pie - no d'ira e fu-ror* *Ecco il to - ro* *che già si slan-cia!*

TENORS.

Vi-va! 'tis a fight full of glory, Vi-va! round the cir - cus go - ry Flies the bull, he madly is rushing!
Vi-va! vi - va! la corsa è bel-la! *Vi-va pie - no d'ira e fu - ror* *Ecco il to - ro* *che già si slan-cia!*

BASSES. *ff*

Allegretto giocoso. ♩ = 116.

ff

TUTTI.

Behold! be-hold! be-hold! be - hold! pierced by ma -ny a dart, On the To - rea - dor he's rushing, Behold!
Lo ve' lo ve' lo ve' lo ve *Ecco il to - ro furente sul To - rea-dor si slancia, lo ve'.*

Be-hold! be-hold! be - hold! pierced by many a dart, On the To-rea - dor he's rushing, Behold!
Lo ve' lo ve' lo ve *Ecco il to - ro furente sul To - rea-dor si slancia, lo ve'.*

Moderato. DON JOSE. RECIT. *(con veemenza.)*

f

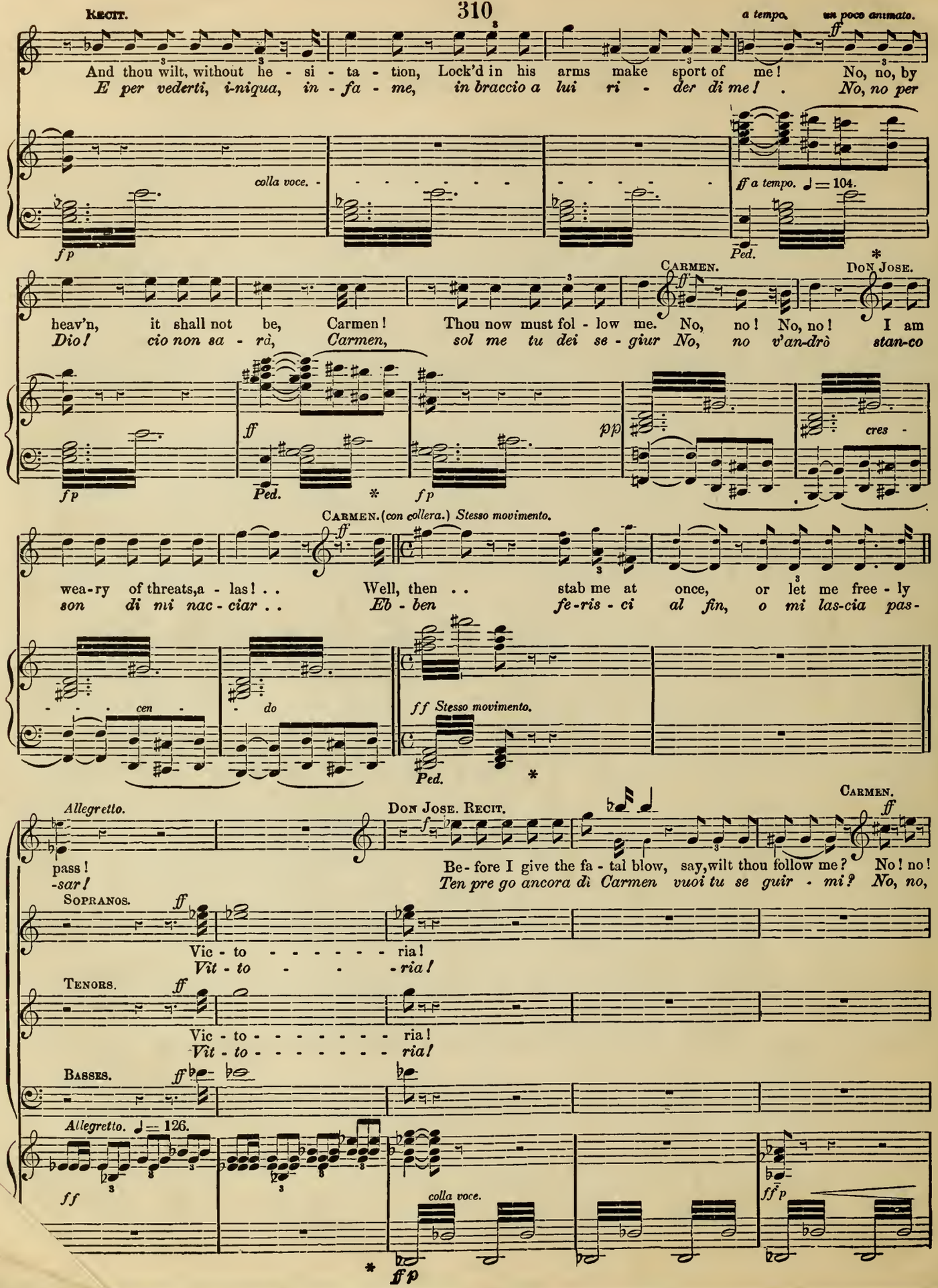
a tempo.

And so all my hopes of sal - va - tion, All, all I've im- per - ill'd for thee,
Or tu ti ne - ghi at-le mei bra - me, Ah! dannar-mi deggio e per te,

Moderato. ♩ = 84.

ff *fp* *colla voce.* *ff a tempo.*

Ped. ✻ *Ped.* ✻


Recit.
a tempo.
un poco animato.
And thou wilt, without he - si - ta - tion, Lock'd in his arms make sport of me! No, no, by
E per vederti, i-niqua, in - fa - me, in braccio a lui ri - der di me! . No, no per
colla voce.
ff a tempo. ♩ = 104.
Ped.
Carmen.
Don Jose.
heav'n, it shall not be, Carmen! Thou now must fol - low me. No, no! No, no! I am
Dio! cio non sa - rà, Carmen, sol me tu dei se - giur No, no v'an-drò stan-co
cres -
Carmen. (con collera.) Stesso movimento.
wea-ry of threats, a - las! . . Well, then . . stab me at once, or let me free - ly
son di mi nac - ciar . . Eb - ben fe-ris - ci al fin, o mi las-cia pas-
cen - do
ff Stesso movimento.
Allegretto.
Don Jose. Recit.
Carmen.
pass!
-sar!
Be - fore I give the fa - tal blow, say, wilt thou follow me? No! no!
Ten pre go ancora di Carmen vuoi tu se guir - mi? No, no,
Sopranos.
Vic - to - - - - - - ria!
Vit - to - - - - ria!
Tenors.
Vic - to - - - - - - - ria!
Vit - to - - - - - - - ria!
Basses.
Allegretto. ♩ = 126.
colla voce.

(Throws the ring at his feet, stabs her.)

Allegretto moderato.

DON JOSE. ff

There's thy ring, my death is nigh, Be this my last re - ply! Take it! Accurs'd one, die!
Quest' a - nel - lo che un dì tu mi mettesti al di - to Vè! Tutt' è fi - ni - to!

Allegretto moderato. ♩ = 104.

fff

ff a tempo. colla voce. ff

ff SOPRANOS.

To - re - a-dor, now guard... .... thee, To - re - a - dor! To - re - a - dor!
To - re - a-dor! a - ten - - to— To - re - a - dor! To - re - a - dor!

ff TENORS.

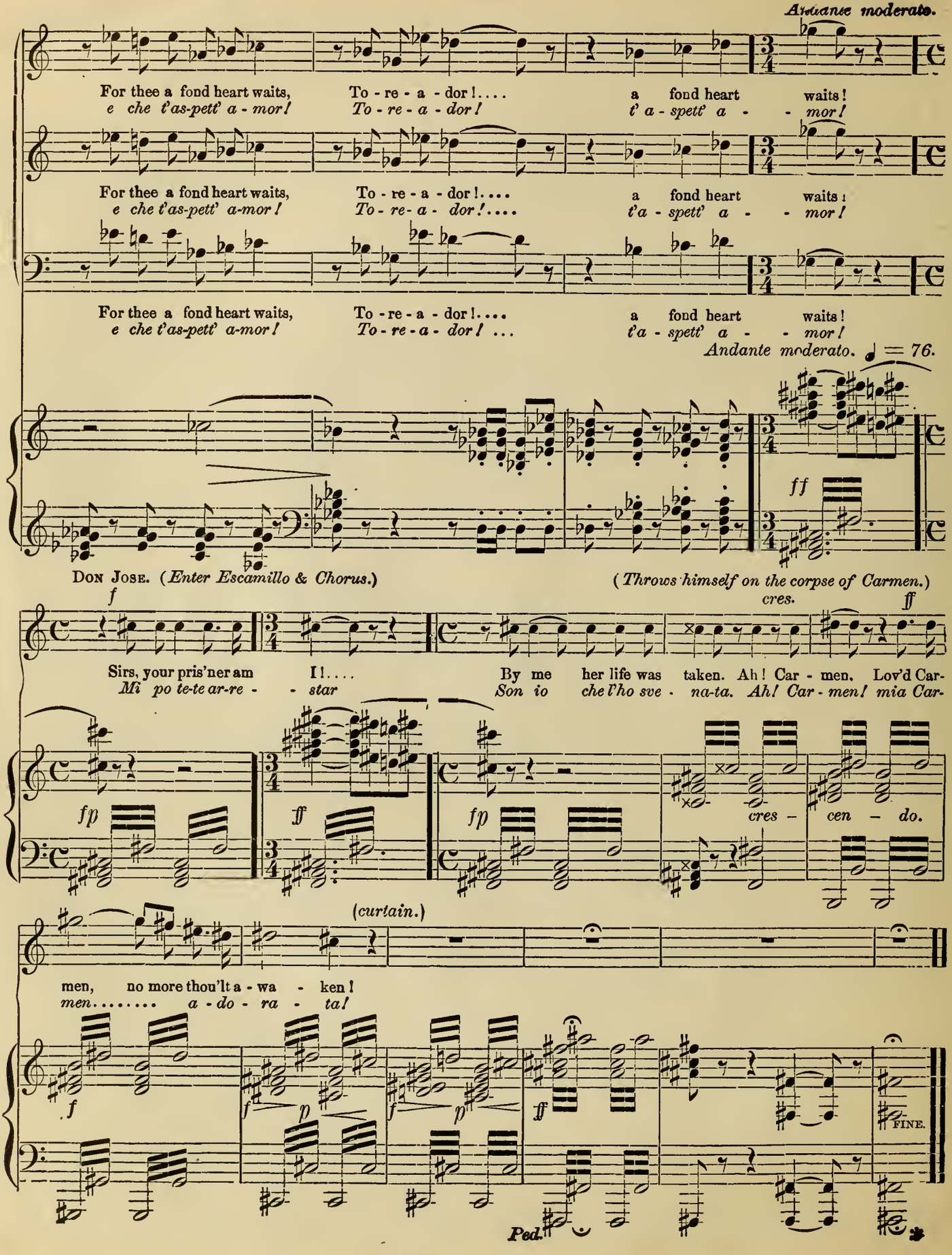
To - re - a-dor, now guard..... thee, To - re - a - dor! To - re - a - dor!
To - re - a-dor! a - ten - - to— To - re - a - dor! To - re - a - dor!

ff BASSES.

espress.

Bear thou in mind, when combat thee e - lates, Bright eyes fond - ly re - gard;
non ob - bli - ar ch'an occhio tutt' ar - dor—a con - tem - plar - ti è in - ten - - - to

Bear thou in mind, when combat thee e - lates, Bright eyes fond - ly re - gard;
non ob - bli - ar ch'an occhio tutt' ar - dor—a con - tem - plar - ti è in - ten - - - to


Andante moderato.
For thee a fond heart waits, To - re - a - dor! .... a fond heart waits!
e che t'as-pett' a - mor! To - re - a - dor! t' a - spett' a - - mor!
For thee a fond heart waits, To - re - a - dor! .... a fond heart waits!
e che t'as-pett' a-mor! To - re - a - dor! .... t'a - spett' a - - mor!
For thee a fond heart waits, To - re - a - dor! .... a fond heart waits!
e che t'as-pett' a-mor! To - re - a - dor! ... t'a - spett' a - - mor!
Andante moderato. ♩ = 76.
ff
Don Jose. (Enter Escamillo & Chorus.)
(Throws himself on the corpse of Carmen.)
f
cres.
ff
Sirs, your pris'ner am I!....
Mi po te-te ar-re - - star
By me her life was taken. Ah! Car - men, Lov'd Car-
Son io che l'ho sve - na-ta. Ah! Car - men! mia Car-
fp
ff
fp
cres - cen - do.
(curtain.)
men, no more thou'lt a - wa - ken!
men..... a - do - ra - ta!
f
f p
f p
ff
FINE.
Ped.

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